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ADVANCED STUDIES
IN
TAMIL PROSODY

(being a History of Tamil Prosody up to the 10th Century A.D.)

BY

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ADVANCED STUDIES
IN
TAMIL PROSODY

THESIS

APPROVED

FOR

THE DEGREE OF
DOCTOR OF PHILOSOPHY

IN

THE ANNAMALAI UNIVERSITY

DEDICATED

TO

MY PARENTS

Varampalamuḍaiyār

Appu. AMIRTALINGA CHETTIAR

AND

Theaga. PARVATI AMMAL

CONTENTS

FOREWORD

RAO SAHEB

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Mylapore,
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This thesis on the "Advanced Studies in Tamil Prosody" was submitted by Mr. A. Chidambaranatha Chettiar, M.A., of the Annamalai University for his Doctorate degree. It is in the main a general survey of the development of metres in Tamil, and all the works relevant to the subject have been very closely studied. The subject itself is very important, and though general speculation with regard to it has been rife, no systematic research has been done till now. Dr. Chettiar's thesis is the first work of its kind.

The thesis bears evidence of sound scholarship and careful research. The criticisms offered in regard to the views of commentators like Perasiriyar and Naccinarkkiniyar and the original suggestions made by the author of the thesis speak to his research capacity. This is a substantial piece of research work and is a distinct contribution to the advancement of knowledge on the subject. I commend the book to all those that are interested in Tamil Prosody.

(Sd.) S. VAIYAPURI PILLAI.

PREFACE

In this thesis the following points have been set forth, for the first time, by me so far as I know :—

(1) that in ancient times the occurrence of a three-feet line as the penultimate line of an Agaval stanza was its distinguishing peculiarity;

(2) that only after the days of Tolkāppiyar "Iṇaikkuṟaḷ" type of Āsiriyam came into vogue;

(3) that Maṇḍila-Yāppu of Tolkāppiyar does not mean Nilaimaṇḍilam, a part of Āsiriya verse but Arāgam, a part of Kali verse;

(4) that Nilaimaṇḍila-Āsiriyam did not exist in ancient Tamil;

(5) that 'ē' was the only ending of Āsiriya verse in ancient times, that it was sometimes replaced by 'ō', and that 'ī' also sometimes occurred as an Āsiriya ending;

(6) that Puṟanāṉūṟu, as against the theory that it has Agavals alone, contains at least three verses in Vañji metre according to the requirements of the rule in Yāpparuṅkalam;

(7) that Iṉṉisai-veṇpā was earlier in origin than Nērisaiveṇpā ;

(8) that divisions of note into ēntal, tūṅkal, and oḻukal or pirintisai arose from the time of the commentators of Yāpparuṅkalam and Kārigai.

(9) that some verses cited by Pērāsiriyar and Nachchiṉārkiṉiyar as illustrations of Veṇkali are really koccaha-kalis according to the rule of Tolkāppiyar for which an original interpretation is herein given ;

(10) that Pērāsiriyar and Nachchiṉārkiṉiyar apparently made a mistake in regarding Veṇkali and Kaliveṇpā as different, in which mistake the authors of Vīrasōḻiyam, Toṉṉūl and Ilakkaṇa-Viḷakkam are found to persist ;

(11) that the Koccaham of Yāpparuṅkalam answers only to Koccaha-Orubōhu of Tolkāppiyar, that the omission of the author of Yāpparuṅkalam to describe Koccaha-Kali is rather faulty and that therefore all the later prosodists have completely ignored the existence or the possibility of existence of Koccaha-kalippā ;

(12) that Āsiriya-Tāḻisais of later times had their probable origin in certain triplets found in Kali verses of old ;

(13) that Veṇchenturais, similarly, had their origin in certain couplets occurring in Kali verses of old ;

(14) that Kali-Viruttams had their probable origin in certain quadruplets of old which formed an integral part of Kali verses ;

(15) that Viruttams of six feet had their apparent origin in Varippāḍals of Chilappadikāram ;

(16) that Āsiriya-turais of later times probably had their origin in certain

verses contained in Canto VII of Chilappadikāram ;

(17) that Veṇtāḻisais and Veṇtuṟais may have probably arisen as a result of the development from Tāḻisais and that similarly Vañji-tuṟais may have arisen from Ambōtharaṅgams occurring in Kali verses of old ;

(18) that Kuṟaḷ-tāḻisais may have developed from a type of tāḻisai found in Kali verses ;

(19) that in Jīvaka-Chintāmaṇi there are verses which demand a classification under a separate head—possibly a "Kaṭṭaḷai-Kalinilait-tuṟai"—wherein there are four pentameters whose last four feet of each of the lines are knit by Veṉpā connections, whose last syllable in the last foot ends in 'ē' and wherein there are 14 letters if the verse commences with a 'Nēr' formula, and 15 letters if with a 'Nirai' syllable, and that in the 9th Tirumuṟai verses of this type are found ;

(20) that Nachchiṉārkiṉiyar's statement that in Chintāmaṇi Pāviṉam is not to be found is incorrect because there are found, as I have shown, Asiriya-tuṟais, Vañji-tuṟais, Vañji-Viruttams, Kali-Viruttams, Kalittuṟais and quite a great number of Āsiriya-Viruttams, and

(21) that looking for Augury in verse was imported into the Tamil country long after the period of the 3rd Sangam and that possibly Paṉṉirupāṭṭiyal, the first great grammar, so far known, on Augury is apocryphal, having no bearing on actual facts in ancient Tamil language and literature.

The portions of this thesis containing all these points I claim to be original. But I must here acknowledge with thanks and gratitude the kind help and guidance which Prof. S. Somasundara Bharatiar, M.A., B.L., and Prof. K. Subrahmanya Pillai, M.A., M.L., under whom I worked, gave me. I am indebted also to RaoSaheb S. Vaiyapuri Pillai, B.A., B.L., (Reader in Tamil, Madras University) for certain valuable suggestions.

It is my humble belief that this thesis will tend to a greater admiration of Tolkāppiyam and foster a careful study of South Indian Grammar, which in the words of Prof. V. S. Sukthankar, M.A., Ph.D. (London) of the Bhandarkar Oriental Institute, "is a vastly interesting subject undeservedly neglected in India." Besides, the thesis will indirectly enable one in fixing the relative antiquity of Tolkāppiyam on the one hand and Puranāṉūṟu and other works comprised in the Eṭṭutogai on the other. It might also help one in establishing the probable relationship in point of time between the author of Yāpparuṅkalam on the one hand and Kākkaipāḍiṉiyār, Avinayaṉār etc., on the other. I am deeply indebted to the authorities of the University and to Dr. Sir K. V. Reddi Nayudu, K.C.I.E., D.Litt., M.L.C., Vice-Chancellor for the facilities offered to me for the publication of this book.

A. C. CHETTIAR.

24—7—42.

TRANSLITERATION

a — அ
ā — ஆ
i — இ
ī — ஈ
u — உ
ū — ஊ
e — எ
ē — ஏ
ai — ஐ
o — ஒ
ō — ஓ
au — ஔ
k — க
ṅ — ங
c — ச
ñ — ஞ
ṭ — ட
ṇ — ண
t — த
n — ந
p — ப
m — ம
y — ய
r — ர
l — ல
v — வ
ḻ — ழ
ḷ — ள
ṟ — ற
ṉ — ன

ADVANCED STUDIES IN TAMIL PROSODY

IN tracing the history of Tamil Prosodial theories any writer is sure to be confronted with numerous difficulties because of the absence of proper and authentic records as well as of the great confusion caused by certain commentators. For a perfect history of Tamil prosodial theories the first requisite is a perfect history of Tamil literature. If conclusions shown in Histories of Tamil Literature are only tentative in regard to certain periods, the conclusions arrived at in this thesis for the corresponding periods shall also remain tentative. The traditions about the past have to a certain extent to be relied upon in the history of Tamil literature. These traditions are enshrined in the commentary of Iṟaiyaṉār Agapporuḷ. The supposed author of that commentary is Nakkīrar. That commentary speaks of three successive Academies of which two were submerged by the sea at different periods. The commentator, Nakkīrar, apparently

belongs to the last of these Academies. The questions whether there existed any such Academy at all and whether Nakkīrar was the real commentator of Iṟaiyaṉār Agapporuḷ have been discussed at great length by eminent scholars and historians, and now the view prevails that there could have existed these Academies somewhere before the 2nd or 3rd Century A.D.* and that Nakkīrar must have been the commentator of Iṟaiyaṉār Agapporuḷ, though in reaching us in its present form it might have had certain interpolations.[2] Yet this has been the basis of all enquiry into the ancient past.

Works of the period of the first Academy are known to us only by name; those of the second also we know next to nothing of, except probably in regard to

* Tamil Varalāru by K. Srinivasa Pillai, B.A., B.L., Part ii-iii Edition p. 4.

[2] (1) Nakkīrar by Pandit N. M. Vengadaswami Nattar.

(2) History of Tamil Prose by Mr. V. C. Chengalvaraya Pillai, M.A., p. 26.

Tolkāppiyam,[1] a treatise on grammar, which has fortunately come down to us. Thus want of information regarding the ancient hoary past is plain. Tolkāppiyam has been commented upon by at least five persons of whom Iḷampūraṇar, Pērāsiriyar and Nachchiṉārkkiṉiyar have given us their commentaries relating to the chapter on prosody. None of these commentators appears to have been more ancient than the tenth century A.D.[2] For a treatise on grammar which arose about the 4th century B.C.,[3] we have commentaries from the pen of persons who came nearly fourteen centuries after its composition. And these commentaries do not sometimes agree among themselves regarding the import of the rules contained in the treatise,

[1] K. Subramania Pillai M.A., M.L., History of Tamil Literature (1930 Edn.) p. 88 and Prof. S. S. Bharatiar : Tiruvalluvar p. 11 (1934 Edn.)

[2] Cf. History of Tamil Prose Literature by Mr. V. C. Chengalvaraya Pillai, M.A., p. 28.

[3] (1) K. Subramania Pillai : History of Tamil Literature p. 62.

(2) M. Srinivasa Aiyangar : Tamil Studies p. 117.

Tolkāppiyam. Though Tolkāppiyar should have meant only one thing, who is to say what that one thing was? Thus another peculiar difficulty presents itself to the student of Tamil Prosody. If the rules of Tolkāppiyar were in clear prose-form we should have had little to do with these commentators. But being, as they are, in a peculiar form known as Nūṟ-Cheyyuḷ which is neither verse nor prose we have got to rely sometimes on these commentators. This does not mean however that what has not been said by any of these commentators could not have been meant by Tolkāppiyar. The fact that one commentator, coming years or decades or even centuries after another, criticises the view of the earlier and puts forward his own is itself enough security for an inquirer.

There might be different admirers among savants of these different commentators. I for one would never stand in the way of their admiration but if I point out somewhere in the course of my enquiry any defect of any of the commentators, only let these admirers not flare up, but try to use their judgment. I say this

because such flarings-up are possible and also because some such defects of theirs will be disclosed in the ensuing chapters.

In tracing the history of ancient Tamil prosodial theories one has to make several inferences and to rely sometimes on what is called guess-work. Surely this is not the right way but it is the only possible way in which one can approach the subject with the materials available now. In this connection, a statement of Prof. Saintsbury[1] is worthy of note. "The theory of English prosody depends, from the combined point of view, historical and critical, to a very large extent on the inferences to be drawn from the practice of the age which intervenes between the conquest and the great outburst of Romance about the beginning of the 14th century. It depends most of all on certain documents between 1100 and 1250 A.D............But there is what may be called an ante-initial difficulty of a further kind, which is of the most formidable size and weight; and this is that the exact dates of these crucial documents—a point

[1] History of English Prosody p. 27.

upon which as must be obvious, almost everything turns—are in all cases impossible to ascertain with absolute certainty, and in a majority of cases impossible to ascertain at all without relying on what is mainly guess-work." If this is so in regard to ancient English Prosody which pertains to the 12th and 13th centuries A.D., how much more should it be so in respect of ancient Tamil Prosody which takes us as far back as four centuries before Christ?

The exact date of Tolkāppiyam is yet to be fixed. Suffice to note that it was probably more ancient than the works of the 3rd Academy which have come down to us. That it is mentioned in the commentary of Agapporuḷ as a treatise that arose in the 2nd Academy period and that several verses of the 3rd Academy collected under different heads inclusive of Puṟanāṉūṟu betray that they are not in conformity in certain respects with the rules of Tolkāppiyar are points that might show that Tolkāppiyam was not conterminous with nor posterior to the works of the 3rd Academy period. If Tolkāppiyar had seen the three supposed collections of the 3rd Academy

period namely Eṭṭuttogai, Pattupāṭṭu and Padiṉeṇkīḻkaṇakku, then his rules in respect of certain verse-forms might have been different, for "the rule[1] comes from the work, not the work from the rule". "Creation must precede criticism, since the critic does not invent rules, only infers them from practice",[2] and "though works of art are not made by rule, yet rules may be made from them."[3]

But unfortunately we are denied the pleasure and privilege of first-hand knowledge of the works that existed before Tolkāppiyam arose, for works of the first Academy period and other works of the second Academy period have not come down to us. Apart from the tradition that Tolkāppiyar had a master before him in

[1] Saintsbury—History of English Prosody—Preface p. VI.

[2] Omond: "The English Metrists". p. 1.

[3] E. A. G. Lamborn: The Rudiments of Criticism p. 36.

Agattiya, his very treatise reveals[1] that there were several prosodists who had gone before him.[2] Dr. Caldwell too says, "whatever antiquity may be attributed to Tolkāppiyam, it must have been preceded by many centuries of literary culture". "It lays down rules for different kinds of poetical compositions which must have been deduced from examples furnished by the best authors whose works were then in existence".[3] That these works have not reached our hands owing, as they say, to several deluges[4] that took place or to several fires that might have broken up or to other causes such as consumption by white ants, is an unfortunate point that bars us

[1] Tolkāppiyam, Poruḷ—Seyyuḷ—
S. 78. „ "Yāppeṉa moḻipa yāppaṟi pulavar."
S. 75. „ "Varaiviṉ ṟeṉpa vāymoḻip pulavar."
S. 98. „ "Poḻippeṉa moḻital pulavar āṟē."
S. 99. „ "Irucīr iḍaiyiḍiṉ orūveṉa moḻipa."

[2] Cf. Tamiḻ Varalāru—by K. Srinivasa Pillai (II Part III Edition)—p. 7.

[3] Cf. History of Tamil Literature by Mr. M. S. Purnalingam Pillai, B.A., L.T., (1929 Edition) p. 23.

[4] Commentary of Iṟaiyaṉār Agapporuḷ pp. 6–7 (Bavanandam Pillai Edition 1916)

from any examination of the prosodic expression of ages before Tolkāppiyar. If prosody, to begin with, could not have been full-fledged till the feathers of the language were well-moulted and regrown,[1] we are denied that interesting study of its slow growth from the bottom.

We have therefore to begin not from the beginning but from Tolkāppiyam. But before proceeding to a study of Tolkāppiyar's treatise it behoves us to stop for a while to think of his supposed master Agattiya. The traditions about Agattiya are many and numerous and do sometimes conflict with one another.[2] At any rate it may be conceded that there might have lived a grammarian by name Agattiya in the dim, distant past just before or in the

[1] History of English Prosody p. 371.

[2] (1) "Agattiya in the Tamil Land" by Mr. K. N. Sivaraja Pillai, B.A.

(2) Tamil Varalāru by K. S. Srinivasa Pillai, Part I, III Edition pp. 6-11.

(3) History of Tamil Literature by M. S. P. pp. 19-20.

time of Tolkāppiyar.[1] He is reported to have given many rules relating to prosody in his huge general treatise, Agattiyam. And these rules are said to have been more elaborate than Tolkāppiyar's.[2] But with the materials now available to us we can in no way support this statement. For all that we can now glean and gather are a few rules ascribed to Agattiya by certain commentators of Tolkāppiyam and Yāpparuṅkalam of a later date.[3] Iḷampūraṇar,

[1] Prof. S. S. Bharati, M.A., B.L., in the Annamalai University Journal Vol. IV, No. 1.

[2] Pērāsiriyar in the commentary of Tolkāppiyam–Marapiyal § 95 says :—

"Seyyuḷ ilakkaṇam agattiyattup parantu kiḍantatanai
ivvāsiriyar (Tolkāppiyar) curuṅkac ceytaliṉ
arumainōkkip pakuttuk kūṟiṉār ākalāṉum" etc.

[3] (1) "Taravē eruttam arākam coccaham
Aḍakkiyal vāramoḍu ainturuppu uḍaittē"
(shown as quoted by Iḷampūraṇar in the commentary of Tolkāppiyam, Seyyuḷ—published by the Madura Tamil Sangam (1917 Edition.)—p. 134.

(2) "Āṟaḍi arākam tāme nāṅkāy
orōvoṉṟu vītalu muḍaiya mūviraṇḍaḍi
īraḍi ākum iḻipuk kellai" (ibid.)

(3) "Koccaha vakaiyiṉ eṉṉodu virāay
Aḍakkiya liṉṟi aḍaṅkavum peṟumē"
(ibid. p. 135).

though anterior to Pērāsiriyar, was not so ancient as to be supposed to have been a contemporary of Agattiya or one that followed him closely in point of time. All that can be deduced from his citations of these rules is that in his time there was a belief—perhaps a mistaken one—that they were from the pen of Agattiya. And Iḷampūraṇar seems to have embodied in his commentary what he heard in his days without enquiring into their authenticity. This applies to the commentator of

(4) "Iruvayiṉ ottum ovvā iyaliṉum
Teriyiḻai makaḷirodu maintaridai varūum
Kalappē āyiṉum pulappē āyiṉum
Aintiṉai marapiṉ aṟivuvarat tōṉṟip
Polivoḍu puṉarnta poruṭṭira muḍaiyatu
Kaliyeṉap paḍūūm Kāṭchit tākum"
(ibid. p. 144.)

(5) "Kaḷaviṉum kaṟpiṉum Kalakka millāt
talaivaṉum talaiviyum pirinta kā!aik
Kaiyaṟu tuyaramoḍu Kāṭchik kavāvi
....
............................Uyarkaḷi āṉantap
Paiyuḷ eṉṟu paḻittaṉar pulavar"
(Yāpparuṅkalam commentary–1917 edition—p.523).

Yāpparuṅkalam also.[1] But when this latter commentator speaks as though he had Agattiyam in his days, what should we say of that? At page 282 of Yāpparuṅkala-Virutti he gives us the following statement:- "Find the limits of the several parts of Kali in Seyaṉmuṟai, Seyiṟṟiyam and Agattiyam. *If they are to be related here much space will be required.* Learn them from those well-versed." If that treatise ever existed at all in his days, it would be highly inexplicable why or how we have lost it now, since he seems to have lived not earlier than the 10th century A.D.[2] It would not be wrong however if we presumed that there might have been a work called Agattiyam

[1] This lack of enquiry but taking on faith is noticed in later commentators as well, as may be seen from the fact that the commentator of Ilakkaṇa-Viḷakkam quotes a line "Muḍiporuḷ illātu aḍiyaḷapilavē" as from Tolkāppiyar. He does so, not because he has seen for himself such a rule in Tolkāppiam but because it is quoted by the commentator of Yāpparuṅkalam (at p. 124) as though it were from Tolkāppiyam.

[2] Cf. Sen-Tamil Vol. 24—M. Raghava Aiyangar's Essay on Amitasākarar. pp. 161 et seq.

which was put into the hands of the commentator but there is no sufficient warrant to believe that that work was not spurious.[1]

While talking on Agattiya one cannot refrain from referring to his supposed disciples. The tradition goes that Tolkāppiyar, Avinayaṉār, Kākkaipāḍiṉiyār, Naṟṟattaṉār, Vāippiyaṉār, Adaṅkōṭṭāsāṉ, Paṉambāraṉār, Thurāliṅgar, Sembūṭchēy, Vaiyāpikaṉār, Kaḷārambar and Vāmaṉar were the twelve disciples of Agattiya in the field of grammar. "The origin of this tradition, though late, is obscure."[2] That Agattiya had twelve disciples is first mentioned in the preface to Puṟapporuḷ-veṇpā-mālai.[3]

[1] Similarly Mr. M. S. Purnalinga Pillai treats the Agattiya sutrams published by Mr. Bavanandam Pillai as spurious. (Vide his History of Tamil Literature p. 21).

[2] Agattiya in the Tamil Land by Mr. K. N. Sivaraja Pillai. p. 35.

[3] "Maṉṉiya ciṟappiṉ vāṉor vēṇṭat
Teṉmalai irunta cīrcāl muṉivaraṉ
Taṉpāl taṇḍamiḷ tāviṉ ṟuṇarnta
Tuṉṉaruñ cīrttit tolkāp piyaṉmudal
Paṉṉiru pulavarum pāṅkuṟap pakarnta
Paṉṉiru paḍalamuṁ."—

But even there the names of the disciples are not given. When and by whom the tradition about the names of these persons was started we do not know. At any rate it was not older than the age of Puṟapporuḷ-veṇpā-mālai. This book is said to have been based on an earlier treatise called Poruḷ—Paṉṉirupaḍalam. That treatise is said to have been written by the twelve disciples of Agattiya of whom Tolkāppiyar is reckoned as one. He is regarded as the author of the chapter relating to "Veṭchi." The Chapter on Veṭchi in Puṟapporuḷ-veṇpā-mālai said to have been based on Paṉṉirupaḍalam should give us an idea of what must have been contained in that lost work. Considered in this way, Puṟapporuḷ-veṇpā-mālai nullifies the statement that Tolkāppiyar composed the chapter on veṭchi in Paṉṉirupaḍalam, for we find that the veṭchi of Tolkāppiyam (Puṟam. § 2 and 3) is not the same as, but different from, the the Veṭchi of Puṟapporuḷ-veṇpā-mālai.[1] Whereas the latter denotes by Veṭchi the

[1] Padalam I.

cattle raid alone, the former includes also the rescue of the cattle. Tolkāppiyar might not have talked of raid and rescue of the cattle in one book and of raid alone in another under the head Veṭchi.[1] This in a way makes us doubt the wisdom of holding that twelve disciples of Agattiya including Tolkāppiyar gave Paṉṉirupaḍalam.[2] As mention of these twelve disciples, though not by name, appears for the first time only in a book based on Paṉṉirupaḍalam, namely, Puṟapporuḷ-veṇpā-mālai, would it not be wise to discard it until clear evidence is shown? Perhaps Panambāraṉār and Adaṅkōṭṭāsār were the only two class-mates of Tolkāppiyar. Others who might have come later appear to have been included to make up the list of twelve disciples at a time when the tradition, which is obscure, arose.

[1] See Iḷampūraṇar's commentary on Tol. Puṟam S. 2 where he says :—

"Ataṉāl, Paṉṉirupadalattuḷ Veṭchippaḍalam Tolkāppiyar kūṟiṉār eṉṟal poruntātu."

[2] Swami Vedachalam : Māṉikkavāsakar Varalāṟum Kālamum. p. 229.

Now we shall proceed to see what sort of prosody Tolkāppiyar has given us. Prosody, according to Professor Saintsbury, means the laws and variations observable in the rhythmical and metrical grouping of syllables. Whereas Agattiya's treatise is reported to have been of three main parts, namely, Iyal, Isai and Nāṭakam, Tolkāppiyar's contains three main parts viz., Letters, Words and Contents (or matter) which would all come under Iyal. In the 3rd Part of the book he has devoted a chapter to "composition" or "Seyyuḷ" whose rules amount to 243 in number. His chapter on composition is unique, and differs from Yāpparuṅkalam and other later prosodial treatises by virtue of the fact that his conception of 'Seyyuḷ' was broad-based covering the whole range of composition, viz., poem, prose, grammar, etc. (Vide S. 79).[1] His was not a chapter that contained rules relating merely to poetry. He

[1] "Pāṭṭu urai nūlē vāymoḻi piciyē
Aṅkatam muducolōḍu Avvēḻ nilattum
... ...
Yāppiṉ Vaḻiya teṉmaṉār pulavar."

enumerates the several items that had been considered by famous authors as essential elements of composition or Seyyuḷ in his very first rule in that chapter. There are 26 such elements that can be traced in a given stanza of yore. Secondly, there are 8 more elements which can be found not in a stray stanza but in any work or treatise taken as a whole. The twenty-six elements are :—(I) time-beat or māttirai, (II) letter or eḻuttiyalvakai, (III) syllable or asaivakai, (IV) foot or cīr, (V) line or aḍi, (VI) connection or Yāppu, (VII) practice or marapu, (VIII) note or tūkku, (IX) rhyme or toḍai, (X) grace or nōkku, (XI) verse-form or pā, (XII) limits or aḷavu, (XIII) genus or tiṇai, (XIV) conduct or kaikōḷ, (XV) speaker or kūṟṟuvakai, (XVI) auditor or kēṭpōr, (XVII) place or kaḷaṉ, (XVIII) time or kālam, (XIX) effect or payaṉ, (XX) expression or meyppāḍu, (XXI) omission or eccam, (XXII) clue or muṉṉam, (XXIII) general nature or poruḷ, (XXIV) species or tuṟai, (XXV) a kind of syntax or māṭṭu and (XXVI) rhythm or Vaṇṇam.

The other 8 parts known as "Vaṉappu" relate to works (1) where a few sweet

words which do not run to more than 5 or 6 feet occur, (2) where poetic expressions are abundant, (3) where prose and verse are interspersed, (4) where sweet words on noble subjects run to any number of feet, (5) where a novel nature is found, (6) where surd-consonants in the end are absent, (7) where plain common speech is used, and (8) where a musical nature without combination of surd-consonant with surd is noticed. These are respectively called ammai, a̱laku, toṉmai, tōl, virundu, iyaipu, pulaṉ and i̱laipu.

It must be noted here that Tolkāppiyar did not arbitrarily give these as elements of composition in his treatise but that he followed some prosodists who had preceded him as is evident from his own words.[1] The term 'Seyyuḷ' meaning composition has, however, been narrowed in its meaning and none takes it to-day to refer to prose or grammar. It is a case where a change of meaning has come into vogue by means of the semantic principle of specialisation.[2]

[1] "Nallisaip pulavar ceyyuḷ uṟuppeṉa Vallitiṟ kūṟi vakutturait taṉarē."

[2] Cf. my essay in Tamil̠ Pol̠il Vol. XIII Part II p. 413.

LETTER

In ancient days, letter seems to have received great importance as the unit in prosody. Tolkāppiyam sections 36–42, 52, and 57 to 59 will bear out this statement. [1] The letters that occurred in each line of the stanza were reckoned and by means of note or ōsai it was decided as to what category the stanza belonged. Slowly, in the

[1] (1) Ṉāleḻut tāti yāka āṟeḻuttu
Ēṟiya nilattē kuṟaḷaḍi eṉpa. (S. 36)
(2) Ēḻeḻut teṉpa cintaḍik kaḷavē
Īreḻut tēṟṟam alvaḻi āṉa.
(3) Patteḻut teṉpa nēraḍik kaḷavē
Otta ṉāleḻut tēṟṟalaṅ kaḍaiyē.
(4) Mūvain teḻuttē neḍilaḍik kaḷavē
Īreḻuttu mikutalum iyalpeṉa moḻipa.
(5) Mūvāṟeḻuttē kaḻineḍiṟ kaḷavē
Īreḻuttu mikutalum ivaṭpeṟum eṉpa.
(6) Cīrnilai tāṉē aintheḻut tiṟavātu.
(7) Nērnilai vañjikku āṟum ākum. (S. 42)
(8) Aivakai aḍiyum āsīriyak kụriya. (S. 52)
(9) Kuṟaḷaḍi mụdalā aḷavaḍi kāṟum
Uraḻnilai ilavē vañjik keṉpa. (S. 57)
(10) Aḷavuñ cintum veḷḷaik kuriya
Taḷaivakai oṉṟāt taṉmai āṉa. (S. 58)
(11) Aḷavaḍi mikuti uḷappaḍat tōṉṟi
Iruneḍil aḍiyuṅ kaliyiṟ kuriya. (S. 59)

days of Kākkaipāḏiṉiyār and Naṟṟattaṉār letter seems to have gone into the background in this respect, and foot came to occupy its place. This is evident from 2 sections of Kākkaipāḏiṉīyam and Naṟṟattam quoted by the commentator of Yāpparuṅkalam (at page 100). That the letter did not hold this position in medieval times and that its place was taken up by foot or cīr can be understood easily by a reference to Yāpparuṅkalam sections 17 and 24 et seq.[1] However, a certain form known as Kaṭṭaḷaikkali arose in the medieval period where reckoning of letters was adopted. Tolkāppiyar's rule[2] regarding the different number of letters which should occur in different forms of verse was not so rigid however, as the rule relating to the kaṭṭaḷai form of the later day.[3]

[1] (1) Cīrodu cīrtalaip peyvatu taḷai avai
Ēḻeṉa moḻipa iyalpuṉarn tōrē. (S. 17)

(2) Kuṟaḷaḏi cintaḏi irucīr muccīr
Aḷavaḏi neḏilaḏi nāṟcīr aiñcīr
Nīraṉirai vakaiyāṉ niṟuttaṉar koḷalē. (S. 24)

[2] " Eḻuttaḷavu eñciṉum cīrnilai tāṉē
Kuṉṟalum mikutalum illeṉa moḻipa." (S. 43)

[3] Vide infra.

SYLLABLE

In the matter of syllable, Tolkāppiyar had four kinds, viz., nēr, nirai, nērbu and niraibu whereas Kākkaipāḍiṉiyār [1] (as quoted at p. 48, Virutti) seems to have had only two kinds, namely, single and double, equivalent to Nēr and Nirai. On the other hand, Avinayaṉār had four kinds but his statement that nēr shall receive one reckoning or alagu, nirai two, nērbu three and niraibu four seems unreasonable when it is remembered that nērbu will in some places be treated as nēr-nēr, and niraibu as nirai-nēr, but ordinarily as equivalent to nēr and nirai.

Tolkāppiyam S. 4 lays down how nērbu and niraibu are obtained. [2] If words of the nature of terminations in U with a nēr or

[1] Palkāyaṉār is reported by the commentator of Yāpparuṅkalam at p. 58 to have talked of the four kinds but his rule is not quoted in this respect either at that page or at p. 67.

[2] Iruvakai ukaramōḍu iyaintavai variṉē
Nērpum niraipum ākum eṉpa.

nirai preceding it occur in a foot, they are scanned as nērbu and niraibu. Since the shortened U is neither a short vowel proper nor a consonant in sound and since also the ordinary U which follows nēr or nirai is somewhat similar in the matter of sound to the shortened U, Tolkāppiyar's division of syllables into four kinds seems to be justifiable. That it is sound may be realised also when it is understood that certain words like Kōḍu, Nāṇu, Varahu and Urumu can be treated as though they are one single syllable each, instead of being split into two regardless of sense. By means of Tolkāppiyar's division we can easily show that the following stanza [1] cited by the Yāpparuṅkalam commentator as an imperfect āsiriyam (at p. 94 Virutti) is a perfect one. That commentator says that in this stanza the metrical connection of other varieties of verse besides Agaval is present,

[1] "Neḍuvaraic cāral kuṟuṅkōṭṭup palaviṉ
Viṇḍuvār tīñcuḷai vīṅkukavuṭ kaḍuvaṉ
Uṇḍucilam pēṟi ōṅkiya iruṅkaḷaip
Paḍitam payiṟṟum eṉpa
Maḍiyāk kolaivil eṉṉaiyar malaiyē."

whereas if the rule of Tolkāppiyar is applied, Kuṟuṅkōṭṭu will only be a nirai-nērbu (amounting to nirai-nēr) and not nirai-nēr-nēr. Similarly, Vīṅkukavuḷ and Uṇḍucilam will be taken as a two-syllabled foot each and not three-syllabled (i.e., as nēr-nirai and not as nēr-nirai-nēr.)

FOOT

Tolkāppiyar says in S. 12 that a foot will contain either 2 syllables or 3 syllables.[1] By his section 27 we understand that in certain places in certain verses (S. 73-75) a foot may be of one syllable too.[2]

Kākkaipāḍiṉiyār (p. 70 of Virutti) Palkāyaṉār (p. 67 ibid.) and Avinayaṉār (p. 65 ibid.) add 4-syllable foot also. The author of Yāpparuṅkalam also has 4-syllable foot. He is said to have followed Kākkaipāḍiṉiyār and others in this respect (p. 58 and 420 Virutti). The author of Yāpparuṅkalakkārigai is generally supposed to be the same as that of Yāpparuṅkalam. For our purpose it is enough now to know that at any rate he was a close follower of Yāpparuṅkalam. No wonder then if he talks of four-syllabled foot in his treatise.

[1] "īrasai koṇḍatu cīr eṉappaḍumē
mūvasai iṟattal illeṉa moḻipa" lines from an unknown metrist (quoted at p. 422 Virutti) provide food for thought as to whether, prior to Tolkāppiyar's days, even a 3-syllabled foot was considered the maximum limit.

[2] "Isainilai niṟaiya niṟkuva āyiṉ
Asainilai varaiyār cīrnilai peṟalē."

LINE

The next great unit is the line according to Tolkāppiyar, whereas Kākkaipāḍiṉiyār [1] and Siṟukākkaipāḍiniyār seem to have had taḷai or metrical connection as the next unit. Yāpparuṅkalam, Kārigai and other later works follow the latter school. But it must be remembered that though Tolkāppiyar has not counted taḷai as one of the thirty-four elements of composition he talks of it with foot in sections like 33, and 54 to 63.

Whereas according to Tolkāppiyar (S. 54), iyaṟcīr (nēr-nēr or nirai-nirai or nēr-nirai or nirai-nēr) must occur alternately with āsiriya uriccīr (nērbu-nērbu-nērbu etc.)

[1] Kākkaipāḍiṉiyār is taken by Nachchinārkiṉiyar and Pērāsiriyar as not to have talked of taḷai as a unit (Vide their commentary on S. 1). Compare this with pp. 91-92 Virutti where the rules of Kākkaipāḍiṉiyār and Ciṟukākkaipāḍiṉiyār regarding taḷai are quoted. (e.g. "Iyaṟcīr iraṇḍu talaippeyal tammuḷ vikaṟpa vakaiyatu veṇṭaḷai ākum." "Iyaṟcīr oṉṟā nilaiyatu veṇṭalai, uriccīr ataṉil oṉṟutal iyalpē."

in an agaval line, whereas a line with āsiriya uriccīr alone will never be taken as of Agaval note, a line or stanza with veṇcīr or kaliccīr alone can occur and yet be called an agaval in later times (vide Yāpparuṅkalam commentary p. 93). The classification of the Verse according to the number of letters each line contained, other things being satisfied, is a characteristic of Tolkāppiyar's prosodial treatise which we do not find in the body of the work of Yāpparuṅkalam. Whether Kākkaipāḍiṉiyār was in conformity or not with Tolkāppiyar in this respect cannot be easily decided with our scanty information about him. But this much can be said that the commentator might have certainly quoted him, if he had known Kākkaipāḍiṉiyār's say on such a classification. When we find (at pp. 105-6 virutti) that he quotes Tolkāppiyar alone as the representative of the school which had kaṭṭaḷai line, the inference is reasonable that Kākkaipāḍiṉiyār belonged to the other school.

DIVISION OF LINES

The line according to all Tamil prosodists is divisible into 5 kinds, viz., short, medium, standard, long and overlong. Tolkāppiyar says that lines of the size of 4-6 letters are short, 7-9 letters medium, 10-14 standard, 15-17 long and 18-20 overlong. This must be compared with the latter definitions of the five kinds of line. Among other prosodists including Kākkaipāḍiṉiyār there is not disagreement among themselves about the first four categories, for they agree that a short line shall be of 2 feet, medium of 3 feet, standard of 4 feet and long of 5 feet. But as regards the 5th category, i.e. overlong, there appears to have been some disagreement. Kākkaipāḍiṉiyār is unfortunately not cited by the commentator of Yāpparuṅkalam. But he cites "iraṇḍu mutalā eṭṭīṟāka" (=from two to eight) as a rule of 'some author' (p. 102). This selfsame rule is cited in the commentary of Yāpparuṅkalakkārigai in a certain edition [1] as from Kākkaipāḍiṉiyār. There

[1] K. R. Govindaraja Mudaliar's.

is another edition[1] which simply gives the rule and is silent about the author.[2] From this rule all that we can surmise at present is that there might have been a time when an overlong line had 8 feet as the maximum. From Tolkāppiyam § 65 we understand that a line can have 7 feet as the maximum[3] in certain kinds of verses (Paripāḍal and Kali). It is natural for poets who came after Tolkāppiyar to have fallen into eight feet sometimes and this must have been considered thereafter as maximum for sometime. This position will help us to understand the rule "iraṇḍu mutalā eṭṭīṟāka" just quoted. The next stage is found in Yāpparuṅkalam S. 25 where it is stated that an overlong line shall be between 6 and 10 feet.[4] The author of

[1] A. Kumaraswami Pulavar's.

[2] I wrote to Mr. K. R. Govindaraja Mudaliar for information regarding this but he has replied that he has no other information than is found in the book published.

[3] "Eḻucīr aḍiyē muḍugiyal Naḍakkum."

[4] "Kaḻineḍil aḍiyē kasaḍaṟak kiḷappiṉ
Aṟucīr mudalā aiyiraṇḍu īṟā
Varuvaṉa piṟavum vakuttaṉar koḷalē."

Yāpparuṅkalakkārigai simply says[1] that feet exceeding five will contribute to an overlong line (S. 12). But its commentator cites examples only up to 10-feet verse. This shows that the Kārigai commentator, if not its author, is at least one with the author of Yāpparuṅkalam in respect of the maximum number of feet of this particular kind. In view of these facts it is strange to see the commentator of Yāpparuṅkalam citing stanzas with 11-13 feet lines[2] as illustrations of stanzas with overlong lines (p. 104). That poets who came after Yāpparuṅkalam should have gradually composed verses exceeding 10 feet lines is the only reasonable inference that could be drawn. As the names of authors of the verses cited at p. 104 Virutti are not given, and as they are not traceable so far, we are unable to decide whether they really preceded or

[1] " Aiyorucīr niṟaitaru pādam neḍilaḍiyām....
......Mikka pādam kaḻi neḍilē."

[2] Verses beginning with the words:
" Aruḷāḻi oṉṟum " (running to 11 feet).
" Kōḷari vāḷari " (running to 12 feet).
" Nāḍi mīḍal " (running to 13 feet).

succeeded the author of Yāpparuṅkalam.[1] It is strange that Tolkāppiyar's division according to the number of letters has not been mentioned by any of these later prosodists.

As regards the intermixing of feet of different note with different feet, Tolkāppiyam says that in an ordinary Āsiriya line all feet[2] except Kali can occur, whereas Yāpparuṅkalam and Kārigai authors seem to say that only Veṇpā foot of 2 syllables and Vañji foot will occur (S. 29 and S. 41).[3] But the commentators of both these latter

[1] Whether they are not stanzas composed by the commentator himself as illustrations is also a point for consideration.

[2] (1) " Iṉcīr iyaiya varukuva tāyiṉ
Veṇcīr varaiyār āsiriya aḍikkē." (§ 30)

(2) " Annilai maruṅkiṉ vañji uriccīr
Oṉṟutal uḍaiya ōroru vaḻiyē." (§ 31)

(3) " Iyaṟcīr veḷḷaḍi āsiriya maruṅkiṉ
Nilaikkuri marapiṉ niṟkavum peṟumē."
(§ 62)

[3] (1) " Iyaṟcīr veḷḷaḍi vañji aḍiyivai
Akappaḍa varūum akavalum uḷavē."
(Yāpparuṅkalam)

(2) " Iyaṟṟaḷai veḷḷaḍi vañjiyiṉ pādam agavaluḷḷāṉ
Mayakkap paḍā alla." (Kārigai)

prosodies say that in an āsiriya line Veṇpā foot of 3 syllables and Kali foot also may occur and cite illustrations therefor.[1] But the verses quoted cannot help us in any way regarding the justification of this statement unless and until we know the date and name of the work to which they belong.

Tolkāppiyar does not say anywhere that in a veṇpā line other varieties of foot also will occur and by this argument of silence we must suppose that in his days no other kind of foot except Veṇpā foot was admissible in a Veṇpā. Yāpparuṅkalam[2] and Kārigai[3] definitely say that if other

[1] Verses beginning with the words :—

(1) "Aṅkaṉ madiyam aravĩṉvāyp paṭṭeṉa." (Virutti p. 116)

(2) "Aṉāp perumaiya vaṇaṅku naṉianaṅkum
Vāṉōṅku cimaiyattu maṉamakilntu piriyātu." (ibid. p. 118)

and (3) "Kuruguveṉ tāḻi koḍupuyat tuṇḍeṉa
Māvaḻaṅku peruṅkāṭṭu maḻakaḻiṟu kāṇātu." (Kārigai (K.R.G.) (p. 153)

[2] "Veḷḷaiyuṭ piṟataḷai viravā." (§. 22)

[3] "Veḷḷaittaṉmai kuṉṟip pōm cīr kaṉi pukiṉ,
Pullātu ayaṟṟaḷai." (§. 40)

kinds of foot except Veṇpā occur in a Veṇpā, the Veṇpā note would be destroyed.

As regards Kali line, Veṇpā foot may occur in it according to both Tolkāppiyam[1] and Yāpparuṅkalam.[2]

Besides, he says that Kaliveṇpāṭṭu, Kaikkiḷai, Seviaṟivuṟūu and Puṟanilai have no limits. But a sutram[3] quoted (at p. 124 Virutti) from Tolkāppiyam by the commentator of Yāpparuṅkalam is not found anywhere in the text of Tolkāppiyam. This seems to say that the maximum of lines is determined by the subject treated. But if we read this with S. 157, 158, 159 and 160 we cannot accept this statement, for it is in distinct contradiction of the point contained in them. That those 4 sections prescribe the maximum limits also is obvious. When we find that these 4 sutrams are quoted by the commentator together with the one under dispute as the last, the problem

1 "Virāaya taḷaiyum orūunilai iṉṟē." (§. 61)
2 Veḷḷadi kaliyiṉuḷ vĭravavum peṟumē." (§ 30)
3 "Muḍi poruḷ allātu aḍiyaḷapilavē."

whether it might not have been from the pen of any other metrist is easily solved. But the commentator definitely says that they were all formulated by Tolkāppiyar. Still, as the sutram under reference is contradictory to S. 157–160 and as it is not found in the editions of the text of Tolkāppiyam available so far, it is prudent to treat it as spurious.[1]

Naṟṟattaṉār, Palkāyaṉār and Saṅga-Yāppuḍaiyār agree with Tolkāppiyar as to the maximum and minimum number of lines of āsiriyam.

Kākkaipāḍiṉiyār prescribes 3 lines as the minimum and leaves the author to have the maximum as he likes. Metrists Pērāsiriyar and Parimāṇaṉār also prescribe at one place 1000 lines as the maximum but at

[1] Is it not interesting to note that this mistake is again perpetrated by the commentator of Ilakkaṇa-Viḷakkam too? He cites this line as from Tolkāppiyar not because he has seen it in Tolkāppiyam text but because one of his predecessors (the commentator of Yāpparuṅkalam) has cited it earlier as though from Tolkāppiyar.

another place[1] they seem to contradict themselves. Pērāsiriyar[2] is shown at one place as prescribing 1000 lines for āsiriyam and at another place as saying that the maximum varies according to the subject treated. And Parimāṇaṉār is shown at one place as prescribing 1000 lines as the maximum for āsiriyam and at another place 992 lines.

The author of Yāpparuṅkalam says that 3 lines is the minimum for an āsiriyam[3] and the commentator says that the maximum is decided by the subject treated.[4]

[1] (1) Pērāsiriyar :—(p. 124–125 Virutti).
(a) " Aiyiru nūṟadi āsiriyam vañjic ceyyuḷ naḍappiṉum ciṟappuḍaitteṉpa."
(b) " Pēṇum poruḷmuḍipē perumaikku ellai."
(2) Parimāṇaṉār :—
(a) " Vañji āsiriyam eṉṟiru pāṭṭum eñcā mūvaḍi iḻipu uyarpu āyiram."
(b) " Mūvaḍi mutalā muṟai ciṟantēṟit toḷḷāyirattut Toṇṇuṟṟ eṇṇiraṇḍu Eytumeṉpa iyalpu uṇarntōrē."

[2] Pērāsiriyar the metrist is referred to in several places also as Mayēchuraṉār.

[3] " Ciṟumai mūvaḍi āsiriyam." (§ 32.)

[4] Vide virutti p. 123.

Kārigai puts these two statements together in its text itself.[1] So, the author of Kārigai is in perfect agreement with Kākkaipāḍiṉiyār.[2] The author of Yāpparuṅkalam, since he talks only of the minimum, may also be said to agree with Kākkaipāḍiṉiyār and not with Tolkāppiyar.

But what looks strange is that a śutram alleged to be Avinayaṉār's[3] is the only solitary instance that prescribes one line as the minimum for āsiriyam. It agrees with Kākkaipāḍiṉiyār as regards the maximum being determined according to the subject treated. Whether Avinayaṉār lived in the age of Auvaiyār, whichever Auvaiyār she might be, and took the line-limit from her

1 "Mūṉṟu agavaṟku iḻipu ; uraippōr
Uḷḷak karuttiṉ aḷavē perumai." (§ 14)

2 Kākkaipāḍiṉiyār says :—
" Uraippōr kuṟippiṉai aṉṟip perumai
Varaittit tuṇaiyeṉa vaitturai yilleṉṟu
Uraittaṉar mādō uṇarntici ṉōrē."
(Virutti p. 123)

3 " Oṉṟum iraṇḍum mūṉṟum ōriraṇḍum
eṉṟim muṟaiyē pāviṉ ciṟumai
taṅkuṟip piṉavē toḍaiyiṉ perumai."
(Virutti p. 123.)

Koṉṟai-Vēndaṉ, Āthi-Chūḍi etc., is a matter for serious consideration.[1]

Thus we see that there are 3 views. For convenience sake, we shall call them, (1) Tolkāppiyar's (2) Kākkaipāḍiṉiyar's and (3) Avinayaṉār's views. It is probable that Tolkāppiyar had in his days some works of āsiriya metre running up to 1000 lines which have not been handed over to posterity; it is equally likely that Tolkāppiyar simply prescribed the maximum, following some old Tamil treatise on prosody which in turn should have prescribed the limit not because works had reached 1000 lines but because 1000 lines could safely be sanctioned as the maximum. From the ancient Tamil literature available to us we cannot pick up any work of asiriya metre running up to 1000 lines. The Pattu-Pāṭṭu or Ten Idylls is a collection of poems, most of them being in āsiriya metre, composed by several poets like Nakkīrar,

[1] He might have seen also Mudu-Moḻi-Kāñchi which has 90 one-lines and 10 two-lines and might have taken it to be of the Āsiriya type.

Kapilar and others on kings like Karikāla-Chōḻa and Neduñcheḻiyaṉ. In this collection we find poems ranging from 103 lines to 782 lines. Most of them are said to be in āsiriya metre by Dr. V. Swaminatha Aiyar.[1] He says that in Porunarāṟṟupaḍai, Madurai-Kañchi and Paṭṭinappālai there are Vañji feet also. At any rate none of these poems exceeds 782 lines. Having this collection before him and finding that the number of its lines is ranging between 103 and 782 and finding also that no work of 1000 lines was available, the author of Yāpparuṅkalam must have naturally inferred that the maximum is to be decided with reference to the subject treated and so it is that he does not give any maximum. If he had followed Kākkaipāḍiṉiyār in this respect, we have to look back and see whether Kākkai-pāḍiṉiyār was really a classmate of Tolkāp-piyar or whether he was posterior to the latter. Of the other alleged classmates of Tolkāppiyar, Naṟṟattaṉār and Palkāyaṉār are found to agree with Tolkāppiyar in this respect as shown above. But

[1] Vide his preface to Pattu-pāṭṭu.

here is Avinayaṉār who differs from Tolkāppiyar but is in agreement with Kākkaipāḍiṉiyār regarding the maximum and who differs totally from all other metrists regarding the minimum. He prescribes only one line as the minimum. This is quite impossible according to Tolkāppiyam.[1] From this, are we to understand that Avinayaṉār came later than Tolkāppiyar, if not later even than Kākkaipāḍiṉiyār ?

As regards Vañji, Tolkāppiyar says that it will have limits similar to āsiriyam. This we understand from his S. 108.[2] Kākkaipāḍiṉiyār, Avinayaṉār and the author of Yāpparuṅkalam prescribe 3 lines as the minimum and do not talk of the maximum.

[1] " Aḍiyiṉ ciṟappē pāṭṭu eṉappaḍumē." S. 35.

(Whereas Pērāsiriyar interprets this section to mean that pāṭṭu is that which has more than 2 lines, Nachchinārkiṉiyar in his usual way of splitting and rejoining words takes this to mean that it would be considered to be a good pāṭṭu if it is of 4 feet lines.)

See also statement of Pērāsiriyar (at p. 1159 Vol. II) "Ōraḍiyāṉum tāḻisai varumāl eṉiṉ, vārātu aṉṟē, iḍainilaipāṭṭu eṉṟār ākaliṉ; eṉṉai? Pāṭṭu eṉappaḍuvaṉa ōraḍiyāṉ vārāmaiyiṉ."

[2] " Āsiriya naḍaittē vañji."

Parimāṇaṉār, on the other hand, seems to be in agreement with Tolkāppiyar for he prescribes 1000 lines as maximum for this form also.[1]

Next with regard to Veṇpā, Tolkāppiyar prescribes 2 lines as the minimum and 12 lines as the maximum limits.[2] Kākkaipāḍiṉiyār prescribes, as is usual with him, only the minimum, and that is 2 lines (Virutti p. 121). Avinayaṉār concurs with him (p. 123 ibid.) in this respect. But Naṟṟattaṉār, Palkāyaṉār and the author of Saṅga-Yāppu prescribe 2 lines as the minimum and 7 lines as the maximum for this form of verse.[3] Parimāṇaṉār has 2 and 12

[1] Vide Virutti p. 125.

[2] "Neḍuveṇ pāṭṭu munnāl aḍittē
Kuṟuveṇ pāṭṭiṉ aḷaveḻu cīrē." (§ 158.)

[3] (1) īraḍi mudalā oṉṟu talaiccīṟantu
Ēḻaḍi kāṟum veṇpāṭ ṭuriya" (Naṟṟattaṉār—Virutti p. 123).

(2) Īraḍi mudalā ēḻaḍi kāṟum
Tiribila veḷḷaikku aḍittokai tāṉē"
(Palkāyaṉār—ibid. p. 124).

(3) "Ēḻaḍi īṟuti īraḍi mudalā
Ēṟiya veḷḷaikku iyaintaṉa aḍiyē"
(Saṅga-Yāppu—ibid.)

lines as the minimum and maximum.[1] The author of Yāpparuṅkalam prescribes only the minimum even as Kākkaipāḍiṉiyār.

From these materials it can be inferred that in the period of Tolkāppiyam there were works in Veṇpā metre ranging between 2 and 12 lines.

But the upper limit seems to have waned to 6 lines later on, for there is no extant work of the 3rd Sangam that goes beyond 6 lines in Veṇpā. Kaḷavaḻi alone of all the Eighteen Smaller works has a few stanzas in 6 lines.[2] The pāyiram of Āsarakkōvai runs with 6 lines. Tirukkuṟaḷ is in 2 lines of altogether 7 feet. Thus we see that in the later days of the third Sangam the earlier lower limit was maintained but not the upper. Probably after seeing these third Sangam works Naṟṟattaṉār, Palkāyaṉār and the author of Saṅga-Yāppu prescribed the maximum as 7 lines. Kākkaipāḍiṉiyār and Avinayaṉār left that limit to

1 "Aḍivakai
Ōriraṇḍu mudalā muṟaiciṟan tīrāṟu
Ēṟum eṉpa iyalpuṇarn tōrē." (Virutti p. 125)

2 Vide Stanzas 6 and 28.

be decided by the poet himself. Parimāṇanār, who prescribes both the minimum and maximum for Veṇpā, is not however in agreement with Tolkāppiyar when he divides his types of Veṇpā into three, viz., short, standard, and long.[1]

The limits prescribed by Tolkāppiyar for Paripāḍal, Aṅgatham and Paṇṇatti are not to be found in the later prosodists, for they do not contemplate such categories of verses at all.

There now remains only the Kali form to be considered. Tolkāppiyar divides the Kali form into 4 kinds viz., Ottāḻisai, Kali-Veṇpāṭṭu, Koccaham and Uṟaḷ-Kali. For the first of these he gives the maximum and minimum rather elaborately but leaves us to infer from these the maximum and

[1] "Kuṟaḷ nēr neḍil eṉa mūṉṟāy" etc. He cannot be said to be a close follower of Tolkāppiyar, for as shown at p. 172 Virutti, he talks of 8 kinds of rhyme whereas Tolkāppiyar does not mention Kūḻai, Iṉai and Kaduvāys. Again at p. 180 Virutti he is shown as defining iraṭṭai whereas Tolkāppiyar says without defining that it can be included under some other head.

minimum for 2 other kinds of Kali. Even the first kind is subdivided into two (S. 131, 132 and 138) and their respective limits are stated. There is one kind of Ottāḻisai which corresponds to the modern Nērisai-Ottāḻisai-Kali (S. 132) and the other kind is generally devoted to lauds of Dēvar in the first person (S. 138). The latter of these is in turn divided into two kinds called Vaṇṇaham and Orubōhu (S. 139). For the first major division of Ottāḻisai (*i.e.*, the form that corresponds to Nērisai-Ottāḻisai-Kali) Tolkāppiyar begins to prescribe the limits first. He says that the taravu will be between 4 and 12 lines,[1] that the tāḻisai will not exceed the taravu lines[2] and that the curitaham will be equal to, or less than, the taravu.[3] Next as regards the minor division of Ottāḻisai, namely Vaṇṇaham, he prescribes different limits for taravu, tāḻisai and

[1] "Taravē tāṉum nāladi iḻipāy
Āṟiraṇḍu uyarpeṉ ṟaṟaiyavum peṟumē." (§. 133)

[2] "Iḍainilaip pāṭṭē
Taravakappaṭṭa marapiṉa teṉpa." (§. 134)

[3] "Taraviyal ottum ataṉakap paḍumē
Puraitīr iṟuti nilaiyurait taṉṟē." (§. 137)

curitaham. Its taravu shall always be of 4 or 6 or 8 lines,[1] its tāḻisai shall always be shorter than the taravu [2] and its curitaham shall always be similar in length to taravu.[3] Then he divides Orubōhu of S. 139 into 2 subheads, namely Kochchaha-Orubōhu and Ambōtharaṅga-Orubōhu (S. 147 and 148) and prescribes 10 to 20 lines as the limits of the former.[4] The section of Tolkāppiyam which prescribes the limits of Ambōtharaṅga-Orubōhu runs as follows:—

> "Ambōtharaṅgam Aṟupathiṟṟu aḍittē
> Sempāl vāram ciṟumaikku ellai." (S. 151.)

Pērāsiriyar, a commentator, says that there are 3 kinds of this type, one running from 60–120 lines, another running from 30–60 lines and a third from 15–30 lines. That this interpretation is not logical is what Nachchiṉarkiṉiyar seems to say in his commentary on this section. But his

1 "Taravē tāṉum
Nāṅkum āṟum eṭṭum eṉṟa
Nēraḍi paṟṟiya nilaimait tākum." (§. 141)

2 "Taraviṟ curuṅkit tōṉṟum eṉpa." (§. 143)

3 "Aḍakkiyal vāram taravō ḍokkum." (§. 144)

4 "Orupāṉ ciṟumai iraṭṭiyataṉ uyarpē." (§. 150)

own also does not appear to be acceptable. He says that this type will have 15 and 120 lines as the two limits. Tolkāppiyar's text does not at all seem to denote such meanings but what seems right and reasonable is Iḷampūraṇar's interpretation which assigns 60 lines as maximum and 30 lines as minimum. The example[2] cited by both Pērāsiriyar and Nachchiṉārkiṉiyar does not have more than 44 lines, and that easily comes under the interpretation of Iḷampūraṇar. Pērāsiriyar is simply beating the air when he says "olintaṉavum ivvāṟē varum. ivai ellām ikkālattu vīlntaṉa pōlum" (p.1197) and thereby shirks the responsibility to cite illustrations for Ambōtharaṅga-Orubōhu running up to 120 lines. So, setting aside the commentary of both Pērāsiriyar and Nachchiṉārkiṉiyar in respect of this section,

[1] Nachchiṉārkiṉiyar takes 'sempāl vāram' to mean "Aṟupathiṟ cempāl muppathil vāram pathiṉaindu," whereas Iḷampūraṇar takes it to mean "(Aṟupathil) naḍuvākiya nilai or cempāthi." Vāram simply means a part or paṅku and not necessarily a quarter according to the Tamil dictionaries of Madura Tamil Sangam and Winslow.

[2] "Señcuḍar vaḍamēru" etc., (p. 1196 Pērāsiriyam and p. 176 Nachchiṉārkkiṉiyam).

we shall take that Tolkāppiyar prescribes 60 and 30 lines as maximum and minimum for this particular type.

If we examine Tamil literature of the 3rd Sangam Age, we find that in Kalittogai Verse 75 the taravu exceeds 12 lines, in contravention of the rule 133 of Tolkāppiyam; in verse 16 the curitaham exceeds by one line the limit prescribed in S. 137; in verse 1[1] the curitaham falls short of one line prescribed in S. 144 for Vaṇṇahams on Dēvar. From these we must understand that Marudaṉ-Iḷa-Nāgaṉār, Pālaipāḍiya-Peruṅkaḍuṅgō and Nallantuvaṉār, the supposed authors of these Kali Verses, came after Tolkāppiyar had given his treatise on prosody, for otherwise Tolkāppiyar might have given different limits under which these lines would also fall.

Kākkai-Pāḍiṉiyār prescribes no limits for any one of these but simply says that

[1] Kaḍavuḷ vāḻttu—most probably by Nallantuvaṉār the author of Neydal-Kali who is said to have compiled all the five books together.

tāḻisai will not exceed taravu.[1] Avinaya-ṉār says that tāḻisai lines will be equal to taravu.[2] Siṟu-Kākkai-pāḍiṉiyār prescribes no limits at all.[3] The author of Yāpparuṅkalam is once again found to be in agreement with Kākkaipāḍiṉiyār, for he too stops by saying that the tāḻisai lines will be less than taravu.[4] And the commentator of Yāpparuṅkalam asks us to look up to Seyaṉmuṟai, Seyiṟṟiyam and Agattiyam for limits of the Kali parts. He adds further that if he stated them, they would cover large space and so directs us to know these things from those that are well-versed.[5] Now, let us turn to the author of Kārigai. He prescribes that the taravu of Vaṇṇaga-Ottāḻisai-Kalippā and Ambōtharaṅga-Ottāḻisai-Kalippā will always be of

[1] "Tattamil ottut taraviṉ akappaḍa
Niṟpaṉa mūṉṟu nirantavai tāḻisaiyē."
(Virutti p. 284)

[2] Pērāsiriyar, an unidentified prosodist, says that curitaham will be equal to taravu in length. (p. 285 Virutti).

[3] Vide Virutti p. 290.

[4] "Tāḻisai mūṉṟum camaṉāyt taravil curuṅki." (§. 82).

[5] Virutti page 282 bottom.

6 lines and that the taravu of other kinds of Kali verse will have 3 lines as its minimum. As regards the tā̱lisai he says that 2 and 4 lines are the two limits and that it will always have less lines than the taravu.[1]

With these materials, if we look at Kalittogai verses 75, 16 and 1 cited before, we may infer that the practice of prescribing limits for the Kali parts began to wane gradually from the days of Tolkāppiyar down to the days of the author of Yāpparuṅkalam. We also find that the author of Kārigai in his desire to give some well-defined limits for tā̱lisai has wrongly assigned 4 lines as the maximum. This we cannot accept in the face of Kalittogai verse 137 which has tā̱lisai of 5 lines and also in the face of the statement of Pērāsiriyar, the commentator of Tolkāppiyam, that we

[1] "Curuṅki̱ṟru mū̱ṉ̱ṟaḍi ē̱ṉait taraviru mū̱ṉ̱ṟaḍiyē
Taraṅkakkum vaṇṇahak kuntara vāvatu, tā̱lisaippā
Curuṅki̱ṟru iraṇṭaḍi ōkkam iraṭṭi...............
.................Curuṅkum taraviṉil tā̱lisaiyē."
(§. 44)

must find out for ourselves tāḻisai of 6 lines also.[1] As Kārigai's definition of Vaṇṇaga-Ottāḻisai-Kalippā and ambōtharaṅga Ottāḻisai-kalippā differs very much from that of Tolkāppiyam, it is no good comparing its limits with Tolkāppiyam's.

In these circumstances we can only take that the minimum limit of 4 lines prescribed for Kali by Kākkaipāḍiṉiyār,[2] Avinayaṉār,[3] and the author of Yāpparuṅkalam[4] should apply to taravu alone.

[1] p. 1159 (Tol. Vol. II Perāsiriyam.)

[2] "Nāṉkām aḍiyiṉum mūṉṟān toḍaiyiṉum
Tāḻntu kalippāt taḻuvutal ilavē."
(Virutti p. 121).

[3] "Oṉṟum iraṇḍum mūṉṟumō riraṇḍum
Eṉṟim muṟaiyē pāviṉ ciṟumai."
(Virutti p. 123).

[4] "Eñciyatu īriraṇḍu aḍiyē iḻipeṉa moḻipa.
(§.32).

RHYME OR TOḌAI

"The Tamil metres have been marked with profuse and elaborate rhyme, alliteration and assonance."[1] In respect of rhyme or toḍai Tolkāppiyar talks of Mōṉai,[2 a] Edukai,[b] Muraṇ,[c] and Iyaibu[d] as major divisions. To these four he adds aḷapeḍai.[e] Next in order of importance come Poḻippu,[f] Orūu,[g] and Sentoḍai.[h] (S. 88–90). Lastly he says that Niral-Niṟuttamaittal and Iraṭṭai-Yāppu[i] can be included under some head

[1] Vide Rev. Edward Webb in J.A.O.S. (1862) Vol. V. App. p. V.

[2] (a) A rhyme where initial letters agree.
(b) A rhyme where the second letters agree.
(c) The contrary either in mere word or in its meaning.
(d) A rhyme where the last letters or syllables or feet agree.
(e) Elongations occurring in the first feet.
(f) Rhyme in the 1st and 3rd feet.
(g) Rhyme in the 1st and 4th feet.
(h) Blank verse where mōṉai etc., do not occur.
(i) Only one word occurring several times and making up a line.

or other already mentioned. The author of Yāpparuṅkalam describes the various types of toḍai as Mōṉai, edukai, muraṇ iyaibu, aḷapeḍai, aḍi, iṇai, poḻippu, orūu, kūḻai, kīḻ-kaduvāy, mēṟ-kaduvāy and mūrru. So we find that aḍi,[j] iṇai,[k] kūḻai,[l] kīḻ-kaduvāy,[m] mēṟ-kaduvāy[n] and Muṟṟu[o] are the types added by the author of Yāpparuṅkalam. In addition, he talks of antādi[p] and defines Iraṭṭai also.

The author of Saṅga-Yāppu[1] and Palkāyaṉār[2] are almost identical in view with

(j) Any rhyme occurring thorughout the whole line.
(k) Rhyme in the 1st and 2nd feet.
(l) Rhyme in the 1st, 2nd and 3rd feet.
(m) Rhyme in the 1st, 2nd and 4th feet.
(n) Rhyme in the 1st, 3rd and 4th feet.
(o) Rhyme in all the four feet.
(p) Beginning a stanza with what has gone before as the termination of the last stanza.

1 "Muntiya mōṉai yetukai aḷapeḍai
Antamil muraṇē centoḍai iyaipē
Poḻippē orūuvé iraṭṭai eṉṉum
Iyaṟpaḍu toḍaikaḷ ivai mudalāka"
(Virutti p. 174)

2 "Mōṉai etukai muraṇē alapeḍai
Ēṉaic centoḍai iyaipē poḻippē

Tolkāppiyar in respect of the number of types they talk about. The only difference is that they count iraṭṭai also along with the other eight mentioned by Tolkāppiyar. Unfortunately, we have no knowledge of what Kākkaipāḍiṉiyār's view was. Nor any other prosodist by name is quoted, but under each of this section is shown some rule of some author, whose name is not given, as authority.[1] In these circumstances, we must suppose that the types added on by the author of Yāpparuṅkalam should have been noticed in the works of the period following that of Tolkāppiyar. That this might have been so is amplified by the fact that the commentator of Yāpparuṅkalam cites illustrations for these types only from some works of the later period whose names and whose authors are not known to us now.

Another point of difference between Tolkāppiyam and Yāpparuṅkalam is found

Orūuvē iraṭṭai oṉpatum piṟavum
Varuvaṉa virippiṉ varampila eṉpa."
(Virutti p. 175)

[1] "Piṟarum...................eṉṟār." (p. 165),

in respect of the latter's mention of certain subdivisions of muraṉ, viz., Kaḍai-iṇaimuraṉ,[1a] Piṉmuraṉ,[b] and iḍaipuṇar-muraṉ[c] (§. 39). This muraṉ is almost similar to what is called antithesis in English which is subdivided by the commentator of Yāpparuṅkalam in accordance as that figure of speech occurs in the last two feet, in the 2nd and 4th feet, and in the two central feet. For this subdivision, the commentator could find no other authority except one Kaiyaṉār who too is not quoted by him.[2] This subdivision is further developed by the author of Kārigai who adds Kaḍai[3] and Kaḍai-Kūḻai[4] to the list (§. 42). Thereby we get the figure of antithesis in the last foot of every line of the stanza as 'a' versus 'b' and 'c' versus 'd' in the Kaḍai-muraṉ sort, and in the 2nd,

1 (a) Rhyme in the 3rd and 4th feet.
(b) Rhyme in the 2nd and 4th feet.
(c) Rhyme in the 2nd and 3rd feet.

2 "ivvāṟu kūṟiṉār Kaiyaṉār eṉṉum āsiriyar eṉak koḷka." (p. 149 Virutti).

3 Rhyme in the last feet of several lines of a stanza.

4 Rhyme in the 2nd, 3rd and 4th feet.

3rd and 4th feet of a line in the Kaḍai-Kūḻai sort. From the materials found in Yāpparuṅkalam and Kārigai, we would not be far wrong if we surmised that this subdivision first arose in respect only of muraṇ[1] and later on came to be applied to other kinds of toḍai too, for the commentators of both these prosodies cite illustrations of other kinds of toḍai also under this subdivision (e.g., Kaḍai--iṇai-mōṉai, Piṉ-edukai, iḍai-puṇar-iyaibu etc.), whereas the authors themselves have not talked of them in their rules.

One other distinction which we notice between Tolkāppiyam and Yāpparuṅkalam is in respect of the number of lines where this toḍai is to be sought. According to Tolkāppiyam we understand that rhymes

[1] " Kaḍaiyiṇai piṉmuraṇ iḍaippuṇar muraṇeṉa
Ivaiyuṅ Kūṟupa orusārōrē."
(§. 39 Yāpparuṅkalam.)
" ....Maṟṟorucār
Karutiṟ Kaḍaiyē Kaḍaiyiṇai piṉ Kaḍaik Kūḻaiyumeṉṟu
Iraṇattoḍaikku moḻivar iḍaippuṇar veṉpatuvē." (§. 42 Kārikai)

are to be found in a line or lines of 4 feet.[1] But according to Yāpparuṅkalam, toḍai can be found only in places where there are more than one line.[2] Perhaps the author of Yāpparuṅkalam borrowed his view from Kākkaipāḍiṉiyār.[3] But when we look at these rhymes we notice that some of them at least occur even in single lines. Examples of this kind are found in abundance in respect of Poḻippu and Orūu. This is made clear by Pērāsiriyar the commentator in the following statement :—" Poḻippum orūuvum ōraḍi yuḷḷē varum eṉavum, centoḍai ōraḍiyuḷ variṉum iraṇḍu aḍiyāṉ aṉṟi vārātu eṉavum koḷka."[4] This is amplified further by Nachchiṉārkiṉiyar in his commentary on § 33 where he says that toḍai will be observed at a place where there are two four-feet lines or where there is one four-

[1] " Aḍi uḷḷaṉavē taḷaiyoḍu toḍaiyē." §. 33.)

[2] " Toḍaiyē aḍi iraṇḍu iyaiyat tōṉṟum."
(§. 33.)

[3] " Toḍai eṉappaḍuvatu..............
Aḍiyōḍu aḍiyiḍai Yāppuṟa niṟkum
Muḍiviṉa teṉpa muḻutuṇarn tōrē."
(Virutti p. 127)

[4] Vide Tolkāppiyam Vol. II. p. 1075.

feet line.[1] Both Pērāsiriyar and Iḷampūraṇar cite an example of one line alone for Orūu-edukai.[2] And Nachchiṉārkiṉiyar quotes only a single line as instance where orūu-mōṉai also occurs. In distinct contrast to this, but quite in consonance with the text of Yāpparuṅkalam, its commentator cites illustrative verses for these rhymes where they have occurred not in single lines only but in every line of the whole stanza.[3] Still, this does not in any way preclude the possibility of toḍai being reckoned in a single line too. So, the author of Yāpparuṅkalam seems to have been at fault when he formulated that toḍai or rhyme will be found in the conjunction of two lines. That he has rather erred in this respect following blindly Kākkaipāḍiṉiyār is what can be

1 "Aḷavaḍi iraṇḍu iyaintum oṉṟu vantum
toḍai kōḍalum
..................uṇarka." (Tol.—Nach.—p. 34.)

2 (1) Uḷḷār kollō tōḷi muḷḷuḍai."
(Tol.—Porul.—Vol. II

(2) "Miṉṉivar oḷivaḍam tāṅki maṉṉiya."
(Ceyyuḷ—Nach.—p. 89 footnote)

3 E.g., Poḷippu mōṉai :—
"Kaṇaṅkoḷ vaṇḍiṉaṅ kavarvaṇam ēypak
Kaḷicē raḍaikaraik katirvāy tiṟanta" etc.

observed here. But the commentator of Kārigai does not follow the commentator of Yāpparuṅkalam nor the author of Yāpparuṅkalam, when he cites instances of various rhymes occurring in various single lines. His own instances for Poḻippu-mōṉai and orūu-edukai may be specially mentioned here.[1] These points go to show that Tolkāppiyar's rule which permitted toḍai occurring even in single lines is far better than that of Yāpparuṅkalam which forgot or overlooked the existence of single-line instances.

[1] "Ari kural kiṇkiṇi ararrum cīraḍi."
"Miṉṉavir oḷi vaḍam tāṅki maṉṉiya."

THE ASIRIYA VERSE

ŌSAI

Of the four main forms of verse, namely, āsiriyam, veṉpā, vañji and kali, āsiriyam appears to be the most ancient. From the works of the 3rd Sangam Age available to us we understand that most of them are in āsiriya metre, for many works classified under two out of the three supposed collections of the period are in this form. They are Naṟṟiṉai, Kuṟuntokai, Aiṅkuṟunūṟu, Padiṟṟupattu, Agaṉāṉūṟu and Puṟanāṉūṟu of the Eṭṭuttogai collection and all the pieces of the Pattupāṭṭu collection. Āsiriyam ought to have been the natural outcome of primitive songs, obviously because it is the least complicated. We cannot with our present knowledge and materials penetrate into its origin before the days of Tolkāppiyar. Tolkāppiyar of course talks of āsiriyam as having the note of 'agaval' which simply means addressing or calling.[1] Āsiriyam therefore

[1] "Agaval eṉpatu āsiriyammē." (§. 81)

is otherwise called Agaval. One point to be remembered is that he does not talk of any division of this agaval note according to the kinds of feet that occur therein. He makes no mention of ēnthisai, thūṅkisai and oḻukisai divisions either under agaval note or under any other note. It appears as though these divisions were not introduced even at the time of the author of Yāpparuṅkalam, for he too does not talk of them; nor at the time of the author of Yāpparuṅkala-Kārigai. It is absurd to say that they did not mention these because these were well-known to all in their time, for such a statement would have value only when a celebrated predecessor had said enough of it. On the contrary we find that Tolkāppiyar has not countenanced such a division; nor even Kākkaipāḍiṉiyār, Avinayaṉār and Naṟṟattaṉār have. Its introduction is to be found for the first time in Yāpparuṅkala-Virutti and is traceable in the commentary of Yāpparuṅkala-Kārigai also. The commentators of these two later prosodies quote certain lines of some unknown persons in support of their statement that each one of the four main metres will

have three divisions according to the kind of feet that occur therein.[1] They do not give us the name of the prosodists that enunciated these rules; nor do they tell us from which work it is they got the information.[2] It is not my intention to say that the commentators concocted these rules and fathered them on the names of others. All I can say is that these divisions should have risen at a later age, later even than that of the author of Yāpparuṅkalam and

[1] "Nēr nēr iyaṟṟaḷai yāṉvarum agavalum
Nirainirai iyaṟṟaḷai yāṉvarum agavalum
Āyiru taḷaiyum ottu ākiya agavalum
Ēntal tūṅkal oḻukal eṉṟā
Āynta niraṉiṟai ākum eṉpa."

(Virutti p. 251)

[2] Here it must be pointed out that it is highly distressing to find that Mr. K. R. Govindaraja Mudaliyar in his edition has inserted "Saṅga-Yāppu-Seyyuḷ" after the lines "Veṇcīr veṇṭaḷaiyāṉ varūm yāppai" etc., as though those lines were from that work. The earlier edition by Pūvai Kaliyanasundara Mudaliar and the still earlier, if not the earliest, edition by Chandrasekara Kavirayar do not give us the source of information. When it is noticed that in several places Mr. Mudaliyar has supplied the names of persons or works in the body of the commentary from his own imagination, we cannot but demur to rely on him here for purposes of our enquiry.

that the commentators imported them in their commentaries. And in importing them, one of them at least has made a mistake in citing illustrations for the various divisions of this note. The commentator of Yāpparuṅkalam quotes certain stanzas as illustrations of the three kinds of this agaval note.[1] But applying the rule quoted by him just before[2] we find that they all belong to the 3rd category only. In this way it is an imperfect division. That it is so is further augmented by the argument of Pērāsiriyar in his commentary on S. 105 (Tolkāppiyam).[3] He argues that since

[1] Verses beginning with the words :—

(1) " Koṉṉūr tuñciṉum yāntuñ calamē."

(2) " Poḻilē
Iravōr aṉṉa iruḷiṟṟu ākiyum."

and (3) " Imiḻkaḍal varaippiṉ ellaiyiṉ vaḻāta."
(Virutti p. 252)

[2] " nēr nēr iyaṟṟaḷaiyāṉ " etc.

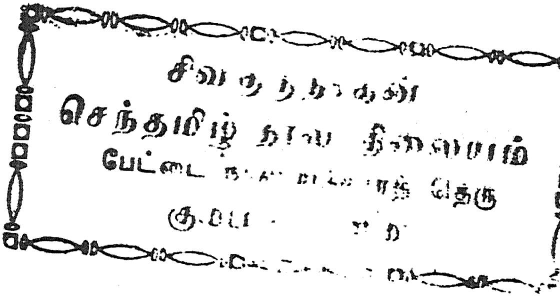
[3] " Iṉi oṟu sārār iṉrāṉkaṉaiyum (āsiriyam mudalāṉavaṟṟai) Oṉṟumūṉṟāka vikaṟpittuk kūṟupa ; eṉṉai ? ēntisai, tūṅkisai, oḻukisai eṉṟāṟpōla ; aṟṟaṉṟu ; ōreḻuttu mudal aīyeḻuttuccīraḷavum uyarnta cīrāṉ varuñ ceyyuṭku oṉṟu oṉṟaṉiṉ vēṟupaṭṭolikkum ; avvēṟupāḍutōṟum pāvēṟupaḍā ; eṉṉai ? ' eḻuttaḷaveñciṉum cīrnilaitāṉē kuṉṟalum mikutalum

different names are not to be given to the note of verses according to the number of letters from one to five that occur in each foot of these verses as per S. 43 of Tolkāppiyar, different names are not to be given according to the different kinds of feet also that occur. If such divisions were to be made, they would bulk large, as under each of the three divisions there would be five or six sub-divisions.

There is another point that will disclose the imperfect nature of the division under reference. There may be verses or combinations of lines but all those need not necessarily be poetry. And in poetry alone we can find this note of agaval, veṇpā, etc. We cannot find this note in sutrams, for example, though they may possess the required number of agaval feet. This point is put forth by Iḷampūraṇār the earliest commentator of Tolkāppiyam in his commentary on S. 86 and he says that S. 50 of Tolkāppiyam, though answering to the feet-

illeṉa moḻipa' eṉṟamaiyiṉ eṉa maṟukka; allatūum aṅṅaṉam vērupāḍu koḷḷiṉ orōvoṉṟu aintākalum tūṅkalōsai āṟum ēḻum ākalum uḍaiya eṉpatu."

requirements of āsiriyạm, has no āsiriya note about it,[1] whereas judged by the rule quoted by the commentator of Yāpparuṅkalam (supra) and by its very expression "varūum Yāppai" this would be taken to belong to the 3rd category. To say that a thing that is not āsiriyam at all is of thūṅkisai-āsiriya-ōsai is quite absurd. There appears to be no distinction in this respect between the commentator of Yāpparuṅkalam and Rev. H.R. Hoisington who wrote in 1853 "the suttiram are given in one (metre) called āsiriyạppā (in Tamil)."[2] What may be ignored in a foreigner will not be ignored in a native writer.



[1] "Aivakai aḍiyum virikkuṅ kālai
Meyvakai amainta padinēḻ nilatta
Eḻupatu vakaimaiyiṉ vaḻuvila vāki
Aṟunūṟ ṟirupat taintā kummē." (§. 50)

[2] J. A. O. S. Vol. IV p. 52.

TYPES OF ĀSIRIYAM

Tolkāppiyar does not formulate four types of āsiriyam as is generally done by later prosodists. Kākkaipāḍiṉiyār, Avinayaṉār, Sirukākkaipāḍiṉiyār and the author of Yāpparuṅkalam and of Kārigai, and all others that followed them have spoken of the four types of āsiriyam : Nērisai, Iṇaikkuṟaḷ, Nilai-maṇḍilam and aḍimaṟi. Though we need not go into the merits or demerits of one or the other author in this respect, we must necessarily seek for a reason for the absence of these divisions in the days of Tolkāppiyar. Tolkāppiyar definitely says that the penultimate line of āsiriya verse should be of 3 feet.[1] That the āsiriya verse's peculiarity lies in its possession of only 3 feet in the penultimate line even as occurrence of 3 feet in the last line of veṇpā is its distinguishing feature[2] seems to have been as ancient as at least the days

[1] "īṟṟayal aḍiyē āsiriya maruṅkil
tōṟṟa muccīrt tākum eṉpa." (§ 68)

[2] "veṇpāṭṭu īṟṟaḍi muccīrt tākum." (§ 72)

of Tolkāppiyar. This form in later days came to be called Nērisai-āsiriyam. That three-feet lines are not proscribed even in the middle is what Tolkāppiyar says in another rule.[1] This would make us understand that three-feet line is in its proper place only when it occurs as the last but one. Tolkāppiyar does not mean that occurrence of 3 feet lines in the middle also of an āsiriyam is so common or so just as to evoke a name for it as a particular type. But the later prosodists mentioned above have carved out a name for this, after calling it a separate type. That name is Iṇaikuṟaḷ āsiriyam. But that name does not denote this type only; it denotes the type of āsiriyam in which there may be lines also of 2 feet anywhere between the last and the first line.

According to Tolkāppiyar's § 32 (Seyyuḷiyal) " Nāṟcīr koṇḍatu aḍi eṉappaḍumē " and his § 68 and 69 we understand that an āsiriya line should generally be of 4 feet and occasionally of 3 feet in certain places.

[1] " Iḍaiyum varaiyār toḍai uṇarvōrē." (§ 69)

But nowhere does he indicate that an āsiriya line can be of 2 feet. This would mean that up to his days there were not works in Tamil literature of āsiriya type with 2 feet-lines. As unfortunately the works prior to the time of Tolkāppiyar have not come down to us, this is the only reasonable inference that could be drawn.

On scrutiny of the works in āsiriya form of the 3rd Sangam Age we find that there are certain āsiriya verses which have in them a few 2 feet-lines also. In the Eṭṭutogai collection there are four collections out of the six in āsiriya form, which have not even one stanza with a 2 feet-line. They are Aganāṉūṟu, Naṟṟiṇai, Aiṅkuṟunūṟu and Kuṟuntogai. Puṟanāṉūṟu contains 14% Iṇaikkuṟaḷ āsiriyams and Padiṟṟupattu 17%. In the Pattupāṭṭu collection Porunarāṟṟupaḍai has 18%, Madurai-Kāñji has 24% and Paṭṭinapālai 54%. The other seven pieces of this collection have no line with 2 feet at all.

The 3rd Sangam Age seems to have been the period when Iṇaikkuṟaḷ form found its way into Tamil literature. It is

only the later-day prosodists and not Tolkāppiyar that called āsiriyams with 2 feet-lines or 3 feet-lines or both in the middle as iṇaikkuṟaḷ. Even though Tolkāppiyar has countenanced the occurrence of 3 feet-lines in the middle of an āsiriyam, he has not given any special name to that type, for perhaps it was only a rarity in his days. That it was rather rare is evident from the wording of his section 99. It means "Even if a 3 feet-line occurs in the middle of an āsiriyam, it is not eschewed by learned men."[1] Thus it is reasonable to assume that after Tolkāppiyar, 2 feet-lines also crept in and were not eschewed after some time. This explains why the same poet who has sung several verses not in iṇaikkuṟaḷ form has given some at least in it. For example, Nakkīrar, the author of 17 verses in Aganāṉūṟu and 7 in Naṟṟiṇai and of 2 long poems, Tiṟumurugāṟṟupaḍai and Neḍunalvāḍai, has given us only one verse in the iṇaikkuṟaḷ type. That we find in Puṟanāṉūṟu verse 395. Kapilar, out of

[1] "idaiyum varaiyār toḍai uṇarvōrē." (§ 99)

his 28 verses in Puṟam, has given one, and out of his 10 verses in Padiṟṟupattu has given two in the Iṇaikkuṟaḷ type. His Kuṟiñjipāṭṭu (a long poem of 261 lines) contains no line with 2 feet. Again, in his contributions to Aganāṉūṟu and Naṟṟiṇai which each number nineteen, we find no 2 feet-line. And Paraṇar, author of 15 verses in Puṟam, has given only 4 of them in this type. His contributions to Aganāṉūṟu and Naṟṟiṇai numbering 34 and 12 respectively have not even one 2 feet-line. He is the only author among the Padiṟṟupattu poets who has not introduced a 2 feet-line therein.

Māṅguḍi Marutaṉār has given about 24% 2 feet-lines in his Madurai-kāñchi. Three out of his 7 verses in Puṟanāṉūṟu are of this type. But neither in his verse in Aganāṉūṟu nor in Naṟṟiṇai has he introduced it.

Peruṅkuṉṟūr Kiḻār has given one out of his ten verses in Padiṟṟupattu in this type, whereas all his verses in Puṟam, Agam and Naṟṟiṇai are in a different type.

These points go to show that the Iṇaik-kuṟaḷ form found its slow way in Tamil literature and was perhaps approved by a kind extension of the meaning of Tolkāp-piyar's Section 99 in order to reconcile great poets with the earlier grammarian. Avinayaṉār, Kākkaipāḍiṉiyār and Siṟukāk-kaipāḍiṉiyār also seem to have spoken of this type, for they are quoted as authority by the commentator of Yāpparuṅkalam. If these quotations are true, then Avinayaṉār and the rest should have come not only after Tolkāppiyar but also after or in the days of some of the 3rd Sangam poets in whose verses we find the Iṇaikkuṟaḷ āsiriyams.

The tendency to mix 2 feet-lines with 4 feet-lines is found in abundance in one of the longer poems composed by Kaḍialūr Uruttiraṅkaṇṇaṉār, namely Paṭṭinappālai. In a total of 301 lines there are in it 163 Vañji lines. This works up to 54%. This is perhaps the reason why the commentator of Kārigai calls this poem "Vañji Neḍumpāṭṭu."[1] If this piece is a vañji

[1] Kārigai (K. R. G. edn.) p. 154.

neḍumpāṭṭu, then Puṟam stanzas 16, 17, 22, 97, 98 and 136 must also be taken as such, for their vañji lines work up to the following percentage respectively: 63, 78, 69, 56, 70 and 88. It may therefore be said that the tendency to introduce 2 feet-lines in āsiriyams had gone so far as to make the authors lose the consciousness of overdoing.

There is one verse in Puṟanāṉūṟu which would at first sight suggest that there was this Iṇaikkuṟaḷ type even before the days of Tolkāppiyar. Puṟam verse 2 is said to have sprung from the mouth of Murañjiyūr Muḍināgarāyar. Murañjiyūr Muḍināgarāyar is the name of a First Sangam poet also, according to the commentary of Nakkīrar on Iṟaiyaṉār Agapporuḷ. If these two poets were identical we should have favoured the suggestion that before the days of Tolkāppiyar too there was the Iṇaikkuṟaḷ type. But they were not really identical as will be shown below. In the account given by Nakkīrar we find Murañjiyūr Muḍināgarāyar's name along with some other names of the poets of the 1st Sangam. The first Sangam poets

are said to have given several Paripāḍals, Mudunārais, Mudukurugus, Kaḷariyāvirais etc. But 449 poets of the 3rd Sangam period are said to have given several works of which Puṟanāṉūṟu is one.

This account of Nakkīrar separates Murañjiyūr Muḍināgarāyar from the 3rd Sangam Age by several centuries. Secondly, among the works of the 1st Sangam Age Puṟanāṉūṟu is not mentioned. And thirdly, Puṟanāṉūṟu is mentioned as a 3rd Sangam work which would mean that Puṟanāṉūṟu to be called as such should have included and not excluded the verse under reference given by Murañjiyūr Muḍināgarāyar, at least to justify the name by means of the number Four hundred. These points will show that these two names were of different persons. The prefix 'Murañjiyūr' appearing with the name of Muḍināgarāyar would probably mean that another Muḍināgarāyar was also born at Murañjiyūr in a later age. This seems to have been the opinion of Dr. V. Swaminatha Aiyar also, for in his short notes on the accounts of the authors of Puṟanāṉūṟu he does not say that this Muḍināgarāyar was identical with

the poet of that name of the 1st Sangam but only says "That there was a poet with this name in the first Sangam is known from the commentary of the 1st section of Iṟaiyaṉār Agapporuḷ." Thus we see that there is no difficulty in accepting the position that Puṟam verse 2 is after all a piece given by an author who lived after the age of Tolkāppiyar and that the iṉaikkuṟaḷ form did not exist in Tolkāppiyar's days.

There is another verse in Puṟanāṉūṟu which seems to have baffled several commentators and editors. It is verse 235. No two editors seem to agree with regard to its scansion. Dr. Aiyar, who scanned it as a verse of 22 lines in the 1st edition, has given it as one of 20 lines in the second and third. The Madura Tamil Sangam in its edition of Tolkāppiyam-Seyyuḷiyal has shown it as a verse of 19 lines. The edition of Yāpparuṅkalam has given 25 lines to it. Over against all these we have a statement made by Iḷampūraṇar to the effect that it is a verse of 17 lines. One point of difference between all the other commentators and editors on the one side and Iḷampūraṇar on the other is that Iḷampūraṇar shows its

2nd line to be of 6 feet, whereas all others take it as two lines—one with 2 feet and the other with 4 feet. Iḷampūraṇar's statement appears to be unjustifiable because there is no sanction of Tolkāppiyar for a 6 feet-line appearing in an āsiriyam nor is any āsiriyam found with 6 feet in any of the collections of the Sangam period. On the other hand, the commentators Nachchinārkiṉiyar and Pērāsiriyar treat the 2nd line of two feet as a Soṟcīraḍi. That these commentators are not right in so saying is evident from a rule of Tolkāppiyam, for according to it Soṟ cīr aḍi can occur only in Paripāḍal.[1] As the Puṟanāṉūṟu verse under reference is only an āsiriyam and not a paripāḍal we cannot accept that it has a Soṟ cīr aḍi. All that can be said is that Puṟam 235 also contains a line of 2 feet along with some lines of 3 and 4 feet, that it is an iṇaikkuṟaḷ āsiriyam and that its author Auvaiyār adopted the iṇaikkuṟaḷ form for 5 of her verses in Puṟam of which verse 235 is one, even though she has not

[1] "Coṟcīr aḍiyum muḍukiyal aḍiyum
Appā nilaimaikku uriya ākum." (§. 122)

adopted it in her remaining 11 verses of Puṟam, 4 verses of Agam and 7 verses of Naṟṟiṇai. This again shows that iṇaikkuṟaḷ form came to be introduced in a later age than Tolkāppiyar's and existed side by side with the Nērisai type of āsiriyam.

Nilaimaṇḍilam division of āsiriyam does not appear to have existed in the days of Tolkāppiyar, for we do not find him anywhere saying that the penultimate line of āsiriyam can be of 4 feet also. The expression 'Maṇḍila Yāppu' occurring in his §. 115 has been wrongly interpreted to mean 'nilaimaṇḍilam.' [1] This section talks of certain parts of Kali which can be of 4 feet. Ottāḻisai is a part of Kali to be sure. Kuṭṭam according to the commentary of Iḷampūraṇar relating to §. 115 is a synonym of taravu. [2] And taravu also is a Kali part. So, in between these two Kali parts Tolkāppiyar would not have placed an āsiriya form as suited to a line

[1] "Ottāḻisaiyum maṇḍila yāppum
Kuṭṭamum nēraḍikku oṭṭina eṉpa."

[2] "Kuṭṭam eṉiṉum taravu eṉiṉum okkum."

of 4 feet. Hence it would be sane to take all the three different parts mentioned in this section to refer only to one particular form of verse namely Kali. This interpretation however is not contradictory to the import of the word kuṭṭam in the next section. [1] There too we find no difficulty in accepting that kuṭṭam means taravu and that taravu can contain a peṉultimate line of 3 feet also. The taravu of Kalittogai verse 36 furnishes an illustration. In this taravu, the penultimate line is of 3 feet whereas the other lines are of 4 feet. The same interpretation does not mar the meaning of §. 117 either, for here too there is no difficulty in accepting that kuṭṭam means taravu. [2]

What then is maṇḍilam? If maṇḍila yāppu cannot refer to āsiriyam, what else does it indicate? These are questions that may be raised now. The Tamil Lexicon gives as a meaning of Maṇḍilam, ' running

[1] "Kuṭṭam eruttaḍi uḍaittum ākum." (S. 116)

[2] " Maṇḍilam Kuṭṭam eṉṟivai iraṇḍum
Sentūkkiyala eṉmaṉār pulavar."

in a circle' (Vaṭṭamāy ōḍukai) quoting as its authority Puṟapporuḷ veṉpā mālai (Sutram 18; verse 14) line "Aindu celavoḍu maṇḍilam ceṉṟu". The same work quotes the commentary of Pērāsiriyar (relating to §. 152) as authority for the meaning[1] 'running quickly without a break' of the expression arāgam. Tolkāppiyar's section 232 is itself self-suggestive of the meaning of the word arāgam.[2]. Arāgam is a vaṇṇam which runs round without a break. If then arāgam means 'running round without a break' and if maṇḍilam means 'running round in a circle', there seems to be little doubt that these two words are synonymous with each other. This interpretation then removes the absurdity of making Tolkāppiyar talk of two Kali parts on either side with an āsiriya part in the middle. This fits in with the general tenour of that section (115) that only Kali parts are spoken therein. Arāgam is also generally of 4 feet and thus this interpretation holds good for S. 117 also. Further-more it is even better

[1] "aṟātu kaḍugic cēṟal".
[2] "Uruṭṭu vaṇṇam arākam toḍukkum"

than the ordinary interpretation given to maṇḍilam in that section, for there is no real meaning in saying that maṇḍilam (āsiriyam) is like an āsiriyam. There could be sense only when the word means anything else but āsiriyam. As other meanings cannot fall in with §. 115 and as arāgam is not a part of āsiriyam, but only a part of Kali, maṇḍilam must needs mean arāgam. Thus it is evident that maṇḍila yāppu of §. 117 cannot denote Nilaimaṇḍilam as taken by the commentators of Tolkāppiyam.

Tolkāppiyar's sections 68 and 69 are those that concern themselves with the matter of āsiriyam but they do not at all indicate that four-feet line can occur as the penultimate line of an āsiriya verse. As a contrast, we notice that the author of Yāpparuṅkalam [1] treats this type in his §. 74. This type according to him should have equal lines all through, may end in any consonant, may have 'eṉ' as the terminating syllable. The commentator of Yāpparuṅkalam quotes Avinayaṉār in his support.

[1] "Otta aḍiyiṉa tākiyum oṟṟiṟa
Niṟpavum eṉṉum nilaimaṇḍilamē."

He does not quote Kākkaipāḍiṉiyār and Naṟṟattaṉār in this respect. We cannot therefore say precisely whether these two prosodists contemplated such a type or not. I do not propose however to throw out any suggestion on the basis of the argument of silence. At any rate, it is evident that by the days of the author of Yāpparuṅkalam there must have come into existence some works in āsiriya metre with 4 feet line as the penultimate also and that 'eṉ' endings must have been used. An examination of the Tamil literature of the 3rd Sangam age and of the age that immediately followed discloses the truth of the above statement. Whereas in Naṟṟiṇai of the Eṭṭuttogai collection and in Pattuppāṭṭu collection penultimate line with 4 feet is conspicuously absent, it can be traced in the following percentage in the works named below :—

Kuṟuntogai	.5%	(2 stanzas out of 400)
Aiṅkuṟunūṟu	.6%	(3 ,, ,, 500)
Aganāṉūṟu	1¼%	(5 ,, ,, 400)
Padiṟṟupattu	1¼%	(1 stanza out of 80)
Puṟanāṉūṟu	4¾%	(19 stanzas out of 400)

Cilappadikāram has 67% whereas Maṇimēkalai and Peruṅkathai are from top to bottom having 4 feet only in the penultimate line. These works just referred to are those that have the terminal syllable "eṉ." In the thirty cantos of Cilappadikāram there are 24 that end in āsiriya metre and among these 24, nineteen have such an ending. Maṇimēkalai and Peruṅkathai invariably have this ending.

That Cilappadikāram and Maṇimēkalai are works of the age immediately following that of the 3rd Sangam has been accepted by several scholars.[1] Peruṅkathai may be ascribed to a still later date. That these alone of all works contain 4 feet line as the penultimate in a majority, that one collection of the Age of the Sangam has a very small percentage of this, and that another collection of the 3rd Sangam does not have any one line of this sort go to show what sort of development the Nilaimaṇḍila āsiriyam could have had. Though

[1] Dr. V. A. Smith, Mr. Venkayya, Mr. N.M.V. Nattar, and Mr. K. Srinivasa Pillai.

its real origin is obscure and could not be traced with certainty at this age, we can safely say that certain poets should have deviated at first quite unwittingly from the rule of Tolkāppiyam §. 68 which prescribes 3-feet line as the penultimate, and that after a certain period these deviations came to be not the exception but the rule. But after a certain period, this tendency to carry it to a degree of vengeance seems to have waned, for in Kallādam and in the 11th Thirumuṟai collection we have only a negligible percentage of penultimate lines with 4 feet. Kallādam has not more than 2 per cent to its credit. And among the āsiriyams that are found in the 11th Tirumuṟai, Paṭṭinattār's Kōil Nāṉmaṇimālai and Tiru Oṟṟiyūr Orupā Orupathu (8th Stanza) and Nambi Āṇdār's Āḷuḍaiya Piḷḷaiyār Thirumummaṇi Kōvai (1st Stanza) alone belong to this type. Paṭṭinattār and Nambi Āṇdār Nambi lived about the 10th and 11th centuries respectively [1]. Yāpparuṅkalam appears to have been composed

[1] Mr. Anavarathavinayagam Pillai's "Tamil Perumakkaḷ Varalāṟu" (1921 edition) page 194.

about the 10th century A. D.[1] Thus it is evident that before and after Yāpparuṅkalam arose, and not when Tolkāppiyam ruled the roast, poems were composed in Nilaimaṇḍila āsiriyam.

[1] Mr. M. Raghava Aiyangar in Sen Tamil Vol. XXIV.

ADIMARIMANDILAM

Aḍimaṟimaṇḍilam is only a later extension of the way in which sense is made out—*i.e.*, an extension of aḍimaṟi Poruḷkōḷ. This type of āsiriyam is not talked of by Tolkāppiyar in his Seyyuḷiyal, whereas Yāpparuṅkalam (§. 73) talks of aḍimaṟimaṇḍilam as a separate type of āsiriyam, any line of which can be treated as the first, second and so on without any alteration in meaning. Kākkaipāḍiṉiyār, Siṟukākkaipāḍiṉiyār and Avinayaṉār have also spoken of this type as evident from quotations cited at p. 260 Virutti. Apparently in Tolkāppiyar's days a separate classification of āsiriyams in this manner did not exist. That any line of a stanza can be taken as the first, any line as the second and so forth was not a distinguishing feature of āsiriyam alone. Any line but the last of a Veṇpā too could be treated in a like manner. For example,

" Alaippāṉ piṟituyiraі ākkalum kuṟṟam
Vilaippāliṟ koṇḍūṉ micaitalum kuṟṟam

Colaṟpāla allāta collutalum kuṟṟam
Kolaippālum kuṟṟamē ām."

is a veṇpā of this type found in Nāṉmaṇi-kadigai, one of the 18 smaller works of "the 3rd Sangam period." If as shown by the commentator of Yāpparuṅkalam (at p. 260) the following stanza

"Mutukkuṟain taṉaḷē Mutukkuṟain taṉaḷē
Malaiyaṉ oḷvēṟ kaṇṇi
Mulaiyum vārā Mutukkuṟain taṉaḷē."

is an āsiriyam of the aḍimaṟimaṇḍila type, despite the fact that the second line cannot for metrical purposes of āsiriyam be suited as the third line, the veṇpā just quoted, despite the metrical unsuitability of the last line as any other line, would have to be regarded as an instance of aḍimaṟimaṇḍila veṇpā. This veṇpā as well as any stanza of the āsiriya form in this type can come under S. 407 (Sol.) of Tolkāppiyam.[1] That rule covers stanzas of any form whose 1st or 2nd or 3rd line, etc. can be made 2nd or

[1] "Aḍimaṟic ceyti, aḍinilai tirintu
Cīrnilai tiriyātu taḍumāṟummē."

3rd or 1st line, etc. Thus it is seen that Tolkāppiyar did not want to make a separate type of this sort in āsiriyam alone knowing that it was not its distinguishing feature. Failure perhaps to note this led the later prosodists to create a new type of āsiriyam called aḍimaṟi maṇḍilam.

The Final Letter of Āsiriyam.

Tolkāppiyar does not prescribe any particular letter to occur in an āsiriyam, whereas the author of Yāpparuṅkalam says that āsiriyams will end in one of the following letters or syllables:—ē, ō, ī, āy, eṉ and ai.[1] The author of Kārigai does not speak of this. Nor is Kākkaipādiṉiyār quoted in this respect. Avinayaṉār who is quoted by the commentator of Yāpparuṅkalam omits ai. It is curious to find that Pērāsiriyar (an unidentified prosodist) omits ai and ī and that while he favours eṉ-endings in Nilaimaṇḍila āsiriyams he says that other consonants are not what

[1] "Agaval isaiyaṉa agaval maṟṟavai
Ē Ō ī āy eṉ ai eṉ ṟirumē." (§. 69).

should not occur in the end and that those that occur there will not be rejected.[1] The commentator of Yāpparuṅkalam however holds that both Avinayaṉār and this Pērāsiriyar also were in favour of ī and ai; this he does by resorting to a peculiar way of ellipsis called ' ilēsu.'

The author of Yāpparuṅkalam himself in his §. 74 says that Nilaimaṇḍila āsiriyam can end in any consonant or in ' eṉ.' This would mean that an āsiriyam can have other endings than the consonants in āy and eṉ mentioned in S. 69. His special mention of eṉ in §. 74 and his omission of āy in it seem to suggest that he did not consider āy and eṉ as consonantal endings. By consonantal endings of his §. 74 he seems to have meant only regular consonants except those in āy and eṉ. Then it is difficult to find out the reason why he did not mention in his general section (S. 69) relating to āsiriyam that any consonant may also occur in it.

[1] Allā oṟṟum akavaliṉ iṟuti
Nillā alla niṟpaṉa varaiyār."

The works of the 3rd Sangam Age do not have any verse ending in either ī or ai. We do not know what works the author of Yāpparuṅkalam had before him in his time with ī or ai endings.[1] But we cannot take the two illustrations given by the commentator to be the proper ones because we do not know precisely whether they belonged to an age prior to or after the age of the author of Yāpparuṅkalam. There are on the other hand a few stanzas of āsiriya metre of the age of the third Sangam and of the age immediately succeeding it which end in i. They are :—

(1) Kali (St. 1) which ends as "amarntaṉai āḍi."
(2) Do. (St. 55) Do. "illai tōḻi."
(3) Cilappadikāram (20th Kāthai) Do. "vīḻntaṉaḷē madamoḻi."

These two works were certainly of an age prior to Yāpparuṅkalam. When we find

[1] Whether Nāga Kumāra Kāviyam, a work not available to us, contained āsiriyams of this sort is after all doubtful.

that Yāpparuṅkalam does not mention 'i' as one of the terminal letters despite its occurrence in these works, are we to infer that the author of Yāpparuṅkalam did not mention it because it would occur only occasionally? This inference would then militate against the assignment of a place in §. 69 for ī and ai despite their non-occurrence in any of the known Sangam works. Considered in these ways, the text of Yāpparuṅkalam seems to be somewhat defective.

Now let us look at the works of the 3rd Sangam for an analysis of the final letter occurring therein. Five out of the six works of āsiriya metre in the collection called Eṭṭuttogai are ending in ē: Naṟṟiṇai, Kuṟuntogai and Padiṟṟupattu ending in ē without any exception whatsoever, and Puṟanāṉūṟu and Aganāṉūṟu having only one ō ending each out of 400 verses in each of them. Pattupāṭṭu, another collection of about the same period, has no other ending than ē. Even Aiṅkuṟuṉūṟu, one other of the six works in āsiriya metre of the compilation "Eṭṭuttogai" has 94 per cent ē-endings. From these materials it is but just to

infer that in the 3rd Sangam period, if not in the days of Tolkāppiyar too, there was some such convention that āsiriya poems should have ē as their termination.

In the period of transition we notice that ō occasionally came to be used in place of ē. Thus it is that we find Puṟanāṉūṟu stanza 190 and Aganāṉūṟu Stanza 46 ending in ō. Aiṅkuṟuṉūṟu has 12 ō endings (or roughly less than three per cent) to its credit.

Then shoots out āy and its share in Aiṅkuṟuṉūṟu is exactly 4 per cent.[1] Properly speaking, there is one point of difference between āy on the one hand and ē and ō on the other. Whereas the latter two in most places occur almost as a poetical expletive or 'asai,' āy does not occur in a like manner but carries with it the significance of address. 'Aṉṉai' of the 1st case becomes 'aṉṉāy' in the 8th.[2] Thus it is

[1] It is a point for consideration whether after all these āy endings of Aiṅkuṟuṉūru Stanzas 211 etc. in Aṉṉāyppattu and St. 21 etc. in Kaḷvaṉ pattu will not come under iyaipu of Tolkāppiyar. (S.240)

[2] Cf. Tol. Col. S. 121 "ai āy ākum."

evident that 'āy' has the note of vocative case about it. And after all we can quote instances of āy in this manner only. Aiṅkuṟunūṟu stanzas 21–30 and 211–220 have all 'aṉṉāy' as their last foot. The commentator of Yāpparuṅkalam too quotes only St. 21 of Aiṅkuṟunūṟu. So then, to make a rule that āy may be one of the syllables that terminate an āsiriyam, while omitting to mention the latter 'i' which is also part and parcel of the expression in the two Kali Stanzas and in one Stanza of Cilappadikāram does not appear to be perfect. There then remains only 'eṉ' to be considered. This too is taken to be an expletive by Aḍiyārkkunallār in his commentary of Cilappadikāram. We have already stated that this is found in 19 out of the twenty-four āsiriya endings in Cilappu. Cilappadikāram also appears to be in the transitional stage for it has not completely avoided ē but has four endings in it. It is Maṇimēkalai and Peruṅkathai that completely eschew ē and adopt eṉ in its place all through. Here then we find a sort of climax which must be followed by an anti-climax. But the anti-climax has no gradual

fall, but is a sudden catastrophe. We do not find any āsiriyam with an ending in eṉ for several centuries to come after these two great works.

ē now regains its lost hold, not gradually but quickly and it is thus that we find Kallāḍam arising with all terminations in ē except one (St. 25) which ends in ō. The fate of this ē seems to be interesting, for in the whole of the 11th Tirumuṟai, a collection of works of several persons upto about the 11th century A.D., there is no other ending but ē.

THE VAÑJI VERSE

Vañji verse was only a development of the good old Āsiriyam, even as Kali was that of the ancient Veṇpā. Tolkāppiyar's Sections 105, 107 and 108 will explain this point.[1] According to Tolkāppiyar Vañji foot cannot exceed three syllables.[2] Vañji verse proper should have only 2-feet lines though it can occur occasionally with 3-feet lines also.[3] Vañji verse proper should have 3 letters as the minimum and 6 letters as the maximum of each

[1] (1) "Āsiriyam Vañji Veṇpāk Kaliyeṉa Nāliyaṟ ṟeṉpa pāvakai Viriyē"
(2) Pāviri maruṅkiṉaip paṇpuṟat tokuppiṉ Āsiri yappā Veṇpā eṉṟāṅku Āyiru pāviṉuḷ aḍaṅkum eṉpa".
(3) Āsiriya naḍaittē Vañji ēnai Veṇpā naḍaittē kaliyeṉa moḻipa".

[2] "Vañjic Cīreṉa Vakaipeṟ ṟaṉavē Veṇcīr allā mūvasai Yāṉa". (§. 20)

[3] (1) "Vañji aḍiyē irucīrt tākum'". (§. 45)
(2) "Muccī rāṉum Varumidaṉ uḍaittē" (§. 47)

of its two feet[1] and a syllable can occur as a kūṉ or a detached foot in excess in both kinds of Vañji.[2] That Tolkāppiyar has given these rules is itself enough to show that even before his time Vañji verse had developed out of the ancient āsiriyam. As we have no literature of the period prior to Tolkāppiyar now available to us, we must look to later Tamil literature for tracing the history of Vañji verse. Puṟanāṉūṟu, which seems to have been compiled later than Tolkāppiyam, has three verses which are real Vañji verses, even though Dr. Aiyar says in his preface to Puṟanāṉūṟu (2nd Edition)[3] that it is a work containing 400 Agaval verses. A close scrutiny of these 3 verses (Nos. 4, 11 and 239) will show that they have several 2-feet lines ending with two or three 4-feet lines

[1] (1) "Taṉcīr eḻuttiṉ ciṉmai mūṉṟē". (§. 46)
(2) "Nērnilaĭ Vañjikku āṟum ākum". (§. 42)
(3) "Kuṟaḷaḍi mutalā aḷavaḍi kāṟum Uraḷ nĭlai ilavē Vañjikku eṉpa" (§. 57)

[2] "Asai kūṉākum avvayiṉ āṉa". (§. 38)

[3] as also at p. VII of the 3rd edition.

in āsiriya metre. Verses 11 and 239 have besides a detached word or taṉiccol. These three verses betray that they were composed after the days of Tolkāppiyar and before those of Yāpparuṅkalam, for whereas according to Tolkāppiyar there could not be feet of more than 3 syllables the 4th verse contains a line [1] which may be said to have at least one foot of 4 syllables and the 11th Verse has a line [2] whose two feet may be taken as containing 4 syllables each.[3] According to Yāpparuṅkalam there could exist 4-syllabled foot also.[4] If such 4-syllabled feet were prevalent in the days of Tolkāppiyar he certainly would not have omitted to talk of them in his prosody. The author of Yāpparuṅkalam, on the other hand, finding these 4-syllabled feet and those in Puṟam stanzas 139 and 377, in

1 "Nilaikkorāa ilakkampōṉṟaṉa".

2 "Pāḍalcāṉṟa viṟalvēndaṉummē".

3 It is, however, possible to regard these verses as having three-feet lines under §. 47 of Tolkāppiyam, but the author of Yāpparuṅkalam probably preferred to take them as verses of 2 feet-lines.

4 Nālasaiccīr poduccīr padiṉāṟē" (§. 13)

Madurai Kañchi lines 50, 123, 133, 180 & 761 and in Paṭṭinappālai lines 213 and 275 etc. must have formulated his §. 13. The three verses of Puṟanāṉūṟu shown above as Vañji pieces satisfy the conditions of a Vañji proper (or Kaṭṭaḷai) laid down by Tolkāppiyar. They are all of 2 feet generally and their syllables fall within the limits laid down by him. The detached foot occurring in verse 239 is only a syllable and hence comes under the purview of Tol. §. 48.[1] The other detached foot occurring in verse 11 is a regular exclusive foot but that also is in its position according to Tol. §. 49.[2] The last few lines of these verses are in 4 feet or are of the nature of āsiriyam. Tolkāppiyar has indirectly said that Vañji verses could terminate with lines of 4 feet.[3] We find also that the author of Yāpparuṅkalam[4] has clearly stated that they would terminate in agaval form with

1 "Asaĭ kūṉākum avvayiṉ āṉa".

2 "Cīr kūṉātal nēraḍikku urĭttē".

3 Vide "Vañji Tūkkē centūkkiyaṟṟē" §. 71)

4 "Tūṅkal isaiyaṉa Vañji; maṟṟavai Āynta taṉiccolōḍu agavaliṉ iṟumē". (§. 90)

a detached word or taniccol.[1] So it stands to reason to hold that Puranāṉūṟu is a work containing at least 3 verses in Vañji form. Paṭṭiṉappālai, though taken by some commentators to be in Vañji form is not really a Vañji poem. This I have shown before. All the verses cited by the commentator of Yāpparuṅkalam except one "Toḍi yuḍaiya tōḷ maṉantaṉaṉ etc." (Puṟam St. 239) are not traceable. Neither their authors nor the works of which they form part are known to this day. Whether they were after all Verses composed by the commentator to serve as illustrations of Vañji form cannot with any accuracy be decided. On the whole, much cannot be said about the history or development of Vañji verse, as works in that form are not now available to us in any appreciable number.

[1] Kākkaipāḍiṉiyār and Avinayaṉār also require a taṉiccol and curitaham at the end of a Vañji poem (Vide Virutti p. 329).

THE VEṆPĀ

So far as the Cheppal Ōsai of Veṇpā is concerned Tolkāppiyar and later prosodists agree, even though the commentators of Yāpparuṅkalam and of Kārigai would divide the ōsai into 3 kinds : ēnthisai, tūṅkisai and oḻukisai. We had occasion to see the demerits of this kind of division at an earlier stage. According to S. 158[1] of Tolkāppiyar, we understand that Veṇpās ranged in his days between 2 and 12 lines. But among the works of the 3rd Sangam period collected under the caption Padiṉeṉ-kīḻ-kaṇakku we find no Veṇpā exceeding 6 lines. In Kalittogai of the Eṭṭuttogai collection, however, there is a verse (No. 18) in Veṇpā form running up to 12 lines. This verse is not a Veṇpā proper but a Kali-Veṇpā according to

[1] "Neḍuveṇpāttu munnāl aḍittē Kuṟuveṇpāṭṭiṉ aḷavu eḻu cīrē".

S. 153.[1] And Kali Veṉpā has no maximum limits. Again in Paripāḍāl also we find some Veṉpās running beyond 12 lines but they form a different category by themselves and cannot therefore come under a general review of Veṉpā. Whether Tolkāppiyar simply prescribed an upper limit without having before him any Veṉpā running upto 12 lines is rather doubtful. What was said before in respect of the maximum limit of āsiriyam will equally apply to this limit also. Of the 18 smaller works, 'Kaḷavaḻi Forty' is the only one that has at least 3 stanzas of 6 lines. The pāyiram of Āsārakkōvai, if accepted as emerging from the pen of the author himself, might be said to contain 6 lines. Āsārakkōvai

[1] (1) "Oruporuḷ nutaliya veḷḷaḍi iyalāl Tiriviṉṟi varuvatu kaliveṉpāṭṭē".

(2) Buddhamitirar in his Vīrasōḻiyam says that a Kali veṉpā is but the lengthened form of a Nērisai veṉpā but as there is no authority for this statement and as his commentator divides the feet according to his own whim in order to show that it is an extended form of Nērisai veṉpā, Kali veṉpā need not be taken as a lengthened variety of Nērisai veṉpā.

stanzas 1, 10, 27, 36, 46 and 55, Nāṉmaṇikkaḍigai stanza 1 and Iṉiyavai-Nāṟpatu stanza 9 are of 5 lines. The other works of this class excepting Tirukkuṟaḷ and Mudumoḻik-Kāñchi contain only 4 lines. Tirukkuṟaḷ is in 2 lines of altogether 7 feet. Mudumoḻik-Kāñchi is not at all a Veṇpā and hence it does not deserve consideration here. This analysis then shows that in the 3rd Sangam days, the maximum reached for Veṇpās was only 6 lines. The minimum is found in Tirukkuṟaḷ, and the most favoured limit seems to have been 4 lines.

Though Kākkaipāḍiṉiyār, Avinayaṉār and the author of Yāpparuṅkalam have not prescribed any maximum limit for a Veṇpā, Naṟṟattaṉār, Palkāyaṉār and the author of Saṅga-Yāppu have laid down 2 and 7 as the two limits.[1] That these four persons came after or in the period of the 3rd Sangam period and finding that the maximum reached so far was only 6 lines prescribed 7 lines as the limit is an inference that can reasonably be made.

[1] Vide virutti pp. 123-124

Again, a perusal of the sixteen works of the collection under reference seems to point to a change from the days of Tolkāppiyar. That is with regard to the four-line Veṇpās alone. Tolkāppiyar, who prescribes 3-feet line as the thing that must occur as the last line of a Veṇpā, would have certainly said that a taṉiccol or taṉiccīr should occur in the end of the 2nd line of a Veṇpā if such a thing were the practice of his days. We should expect him to have said this for we find him stating a particular trait of Veṇpā, viz., a 3-feet line being the terminating line of a Veṇpā.[1] Remembering that Tolkāppiyar has not said anywhere that a taṉiccol or taṉiccīr would occur as the last foot of the 2nd line in a Veṇpā, if we look at the sixteen works of the Padiṉeṇ-kīḻ-kaṇakku collection, we shall not fail to notice the change. For, in 11 out of these 16 we find Veṇpās occurring with and without taṉiccol in the 2nd line. And in 2 of them, namely, Siṟupañcha mūlam and Elāthi all the second lines invariably have the taṉiccol. In Tiṇaimālai

[1] "Veṇpāṭṭu īṟṟaḍi muccīrt tākum". (§. 72)

Nūṟṟaimbatu all stanzas except one are of this sort. In contrast to all these there are two works, namely, Iṉṉā-Nāṟpathu and Iṉiyavai-Nāṟpathu where not even one stanza of this sort is available. So, it appears that some poets took a fancy for putting a taṉiccol at the end of the 2nd line rhyming with the first foot of the 1st and 2nd lines so far as the 2nd syllable is concerned. In short, they began to compose Veṇpās with a taṉiccol having the edukai of the 1st and 2nd line. This introduction of the taṉiccol slowly came to have hold on the poets and hence it is that we see that this type of Veṇpā which for a time was used along with the other old type began to be the sole vehicle of certain works. Even as we notice that there are some works purely of this nature in this collection, we notice also that there are two works which have the other type as the sole vehicle.[1] Thus we find that Iṉṉisai-

[1]. Though the commentator of Yāpparuṅkalam says at p. 235 that even those veṇpās which have a taṉiccol will occasionally be called iṉṉisai veṇpā, we cannot concede that an iṉṉisai veṇpā can also occur with a taṉiccol. That would take

Veṇpā was the earliest form known in the days of Tolkāppiyar and that Nērisai Veṇpā was a later improvement of it. Almost all the Veṇpā works that were produced in the wake of the last Sangam were in the nērisai type. The Veṇpās appended to the various sections of Cilappathikāram as well as some[1] of the Veṇpās found in canto XVII and all except one appended to Pattupāṭṭu are of this type. Out of the 105 Muttoḷḷāyiram stanzas now available, 103 are of this type. Perundēvanār's Bhārata Veṇpā, and Auvaiyār's Mūthurai and Nalvaḻi do also belong to this type. The twenty-eight Veṇpās in Tiruvāchakam and all the Veṇpās composed by Poigai-Āḻvār, Pūthattāḻvār, Pēyāḻvār, Tirumaḻisaiāḻvār and Nammāḻvār

the distinguishing feature of Nērisai type away. We cannot accept the statement of the commentator when we have the text proper which negatives the occurrence of a taṉiccol. (Vide "Taṅiccol iyaṟṟappaḍātaṉa iṉṉisai veṇpā). Kākkaipāḍiṉiyār, Siṟukākkaipāḍiṉiyār and Avinayaṉār also make no doubt as to the negation of taṉiccol in iṉṉisai veṇpā, (Virutti p. 233).

[1] Vide veṇpās beginning with "Māyavaṉ eṉṟāḷ kuralai" etc., etc.

in the 1st, 2nd, 3rd, 4th and great Tiruvanthāthis collected under Iyaṟpā are only in this type. The Veṇpās found in the collection called Eleventh Tirumuṟai cannot all be said to have sprung before the 10th century A.D. Some of them might have arisen even later. Some others of them like the pieces ascribed to Kapila-tēvar, Paraṇa-tēvar and Nakkīra-tēvar were not really of the days of the 3rd Sangam, for it is still a matter of great controversy among scholars of Tamil Literature as to whether these 3 personages were identical with the 3 poets of those names of the 3rd Sangam period, and the side which seems to have sound reason and support is that which holds them as not identical. In this work also we find only the Nērisai type in use. The authors of these verses began to embrace this new type rather wholeheartedly, perhaps from a desire to be regarded as fashionable. Hence, the author of Yāpparuṅkalam mentions this type also as one of the five types of veṇpā in his S. 58.[1]

[1] "Kuṟaḷ cindu iṉṉisai nērisai pahroḍai
Eṉa aintākum veṇpāttāṉē".

Tolkāppiyar has not spoken of these five types severally nor even has he mentioned their names. Then, is it not astonishing to find the commentator of Yāpparuṅkalam say that Kuṟaḷ, Sindu, iṉṉisai, nērisai and Pahṟoḍai was the order adopted by the ancient author Tolkāppiyar?[1] When Tolkāppiyar has not talked of them at all, how could one expect a statement regarding their order from him? This statement of the commentator is incorrect. 'Tolkāppiyaṉār' was possibly an error for Palkāppiyaṉār or Palkāyaṉār. Between Tolkāppiyar and the author of Yāpparuṅkalam there were Kākkaipāḍiṉiyār, Siṟukākkaipāḍiṉiyār and Avinayaṉār who had countenanced these types. Tolkāppiyar too, though he has not given names to these types, was not ignorant of their occurrence in ancient literature. His §. 158 is rather comprehensive and includes Kuṟaḷ, Sindu, iṉṉisai and Pahṟoḍai in it.[2] It can include Nērisai also but the

[1] "Kuṟaḷ cindu iṉṉisai nērisai pahṟoḍai
enpatu tollāsiriyar Tolkāppiyaṉār vaitta
muṟaimai". (Virutti p. 233)

[2] "Neḍuveṉ pāṭṭu munnāl aḍïttē
Kuṟuveṉ pāṭṭiṉ aḷaveḻu cīrē."

difficulty in the way of such an inclusion is the absence of mention anywhere by him that a taṉiccol would occur as the last part of the 2nd line which is the peculiar feature of the type. The other four types having no such peculiarity can very well come under his §. 158. So the only type which did not exist in his days but which had sprung and spread largely before the days of Yāpparuṅkalam is Nērisai Veṇpā.*

There is yet one point which suggests a difference even among the other four types of Yāpparuṅkalam in relation to Tolkāppiyar's §. 158. Whereas according to Tolkāppiyar a Veṇpā cannot exceed 12 lines, according to Yāpparuṅkalam a Veṇpā can be of any length beyond two lines. The commentator of the latter treatise quotes Veṇpās upto 12 lines as illustrations and leaves us with the following statement :- "You had better find out for yourselves Pahroḍai Veṇpās with much more lines in the stanzas of Rāmāyaṇam and Purāṇa-

* I understand that vidvan V. Venkatarajalu Reddiar also has arrived at this conclusion.

Sāgaram ".[1] This means that Tolkāppiyar's maximum limit has been thrown out by them.

These types do not seem to have stopped with 5 in later times. Sindial Veṇpā seems to have been subdivided into two as Nērisai-Sindial and iṉṉisai-Sindiyal. This subdivision which is not found in the text of Yāpparuṅkalam but is supplied by the commentator is found in the regular text of the smaller treatise Yāpparuṅkala kārigai.[2] Later still, there must have come into being several other kinds of divisions such as Kaṭṭaḷai Veṇpā, Kalambaga Veṇpā, Samaviyal Veṇpā, Samanaḍai Veṇpā and Mayūraviyal Veṇpā.[3]

[1] Virutti p. 238. But such veṇpās are not traceable.

[2] "Nērisai iṉṉisai pōla naḍantu aḍi mūṉṟiṉ vantāl Nērisai iṉṉisaic cintiyal ākum". (§. 26)

[3] Vide virutti p. 466

THE KALI VERSE

Kali verse appears to have been a development of the Veṇpā and a combination of the āsiriyam and Veṇpā[1] in several respects, having of course its peculiar ōsai called tuḷḷal. Tolkāppiar is of opinion that Kali is similar to Veṇpā in certain respects.[2] This verse is divided by him into 4 major divisions, namely ottāḻisaikali, Kali-veṇpāṭṭu, Koccahakkali and Uṟaḻkali. Ottāḻisai-kali is further divided by him into two main divisions. One of them is that which is not in the form of a praise unto the Lords. The other is that which praises the Lords in the first person. The former of these may be called Tēvarpparavā-ottāḻisai and the latter Tēvarpparavum-ottāḻisai. Tēvarpparavum-ottāḻisai is further divided

[1] (1) "Eḻu cīr iṟuti āsiriyam kaliyē". Tol. Ceyyuḷ. §. 76

(2) "Veṇpā iyaliṉum paṇpuṟa muḍiyum". Tol. ibid. §. 77

[2] "Ēṉai veṇpā naḍaittē Kaliyeṉa moḻipa". (§. 108)

by him into 2 kinds, namely, Vaṇṇagam and orubōhu. And the latter of these has two subdivisions called Koccaha-orubōhu and Ambōtharaṅga orubōhu. So far, the divisions of Ottālisai-Kali have been stated.[1] Then comes his definition of Kali-Veṇpāṭṭu in his §. 153. His Sections 154 and 155 are generally taken to be two different sections by both Nachchiṉārkiṉiyar and Pērāsiriyar.[2] That Tolkāppiyar has not mentioned Veṇkali as one of the types in his topical sutram 130[3] and is definite as to the division of Kali into 4 kinds alone of which Veṇkali is not one and that the attempts of both these commentators in their commentary of §. 154 to take that rule as describing this Veṇkali are far from approaching the intention of the prosodist himself have been shown by

[1] "Oruporuḷ nutalĭya velladi iyalāṉ
Tĭrĭpĭṉrĭ varuvatu kalĭveṉ pāṭṭē".

[2] "Taravum pōkkum pāṭṭiḍai mĭḍaĭntum
Aiñcīr aḍukkiyum āṟumey peṟṟum
Veṇpā îyalāṉ veḷippaḍat tōṉṟum".

"Pānĭlai vakaĭyē koccahak kaliyeṉa
Nūṉavĭl pulavar nuvaṉṟaṟain taṉarē".

[3] "Ottāḷĭsaĭkkali kaliveṉ pāṭṭē
Koccaham uraḷoḍu kali nālvakaĭttē".

Prof. S. S. Bharatiar in his "Studies in Tolkāppiyam" published in our University Journal sometime ago.[1] Therein, he has besides shown that these sections can make sense only when they are taken together so as to describe Koccaha-Kali alone.[2] And

[1] Vol. V. No. 1. (1935)

[2] Iḷampūraṇar also seems to take these 2 sections together. His commentary to S. 155 is not separately published. But in his supposed commentary to S. 154, he says "itu ivvāṟu varuvaṉa kochchaha-kalippā eṉappaḍum". This statement makes it appear as though he treats these 2 sections together and that some mistake should have crept in the edition of his commentary as footnotes to the Seyyuḷiyal edition of the Madura Tamil Sangam.

I wrote to Mr. V. O. Chidambaram Pillai for further information on the subject. Mr. V. O. Chidambaram Pillai was kind enough to send me a reply and a fair-copy of the manuscript of Iḷampūraṇar's commentary. The fair-copy shows that the commentary as printed by the Madura Tamil Sangam as footnotes to Seyyuḷiyal Urai of Nachchiṉārkiṉiyar is defective. There are some omissions in the latter edition. For example "Eṉpatu Koccaha-kali āmāṟu uṉarttutal nutaliṟṟu. Taravum pōkkum iḍaiyiḍai miḍaintum" has been omitted. "Ummaiyāl iyaṟkai vaḷāmal tōṉṟiyum eṉṟu koḷḷappaḍum. Aiñcīr aḍukkiyum eṉpatu aiñcīr aḍi pala vantum eṉṟavāṟu" is also a serious omission. The whole sutram appears as a single one in the copy furnished to me recently. And to avoid all doubt we find that the commentary runs as follows:—

lastly in §. 156 Tolkāppiyar describes the nature of Uraḻ-Kali.[1]

The author of Yāpparuṅkalam divides this not into 4 kinds but into 3, for he omits Uṟaḻ-Kali out of account at all. Pērāsiriyar, the commentator, who lived after the days of Yāpparuṅkalam, justifies the separate division of Uṟaḻ-Kali, for he says in his commentary on Sections 130 and 156 that it cannot be the same as Koccaham simply because both have no Suritaham, that Koccaha-Kali on the contrary will run to greater length than Uṟaḻ-Kali, that Uṟaḻ-Kali is different from Koccaham because of occurrence of dialogue-pieces in the former and that Tolkāppiyar after all followed only his predecessors who had this type in their time. In Kalittogai, we have several poems of this type. Then to ignore them as a class seems to be unjustifiable on the

"Veṇpā iyalāṉ veḻippaḍat tōṉṟum pānilai vakai eṉpatu-veṇpā iyalāṉ pulappaḍat tōṉṟum pānilai vakai eṉṟavāṟu". Hence there could not have been an end with "veḻippaḍat tōṉṟum" and a beginning with "pānilai vakai".

[1] "Kūṟṟum māṟṟamum iḍaiyiḍai miḍaintum
Pōkkiṉ ṟākal uraḻ kalikku iyalpē".

part of the author of Yāpparuṅkalam. Apparently there were no other works than Kalittogai wherein these Uṟal-Kali verses could be found. This too we cannot definitely say because we have not sufficient quantity of Kali verses forthcoming. All we possess of this verse are only kalittogai verses and some other stray stanzas cited by the commentator of Yāpparuṅkalam. The authorship and date of the latter stanzas are yet unknown. Thus it is that our materials in respect of this verse, as in the case of Vañji, are meagre, even though it seems to have been largely used side by side with Paripāḍal in poems relating to the Agam division as is understood from Tolkāppiyar's Agattiṇai-iyal §. 53.[1]

Now let us look at the main divisions made by Tolkāppiyar in their order.

[1] "Nāṭaka vaḻakkiṉum ulakiyal vaḻakkiṉum
Pāḍal sāṉṟa pulaṉeri vaḻakkam
Kaliyē paripāṭṭu āyiru pāṅkiṉum
Uriyatu ākum eṉmaṉār pulavar".

OTTĀḺISAI

How Tolkāppiyar divides this into major, main and subordinate divisions has been shown above. The author of Yāp-paruṅkalam divides this into 3 kinds namely, Nērisai-ottāḻisai, ambōtharaṅga-ottāḻisai and vaṇṇaga-ottāḻisai. The vaṇ-ṇagam[1] and Ambōtharaṅgam[2] of Tolkāp-piyar, subdivisions of his Ottāḻisai, are in agreement with those of Yāpparuṅkalam only in name. The identity in name does not here amount to similarity in structure. This I shall show presently. Tolkāppiyar's ambōtharaṅga orubōhu (S. 152) is the name of Ottāḻisai-kali which has as its several parts taravu, koccaham, arāgam, small ambōtharaṅgam and curitaham, whereas Yāpparuṅkalam's ambōtharaṅgam is the

[1] "Vaṇṇahan tāṉē
Taravē tāḻisaĭ eṇṇē vāramenṟu
Annāl vakaĭyĭl tōṉṟum eṉpa". (§. 140)

[2] "Eruttē koccaham arāgam cĭṟṟeṉ
Aḍakkiyal vāramoḍu annĭlaĭk kurĭttē".
(§. 152)

name of the Ottālisai-kali which has taravu, tālisai, curitaham and ambōtharaṅgams. Thus we see that Tolkāppiyar's type has not tālisai and big ambōtharaṅgam which are constituents of the type of that name found in Yāpparuṅkalam. That this is a vital difference can be understood when one remembers that the distinguishing feature of the ambōtharaṅga-ottālisai of Yāpparuṅkalam is the presence of big ambōtharaṅgam.

Tolkāppiyar's Vaṇṇagam is also different from Yāpparuṅkalam's vaṇṇaga-ottālisai. According to Tolkāppiyar, this type of ottālisai should have as its several parts taravu, tālisai, ambōtharaṅgam and curitaham (vide his S. 140), whereas according to Yāpparuṅkalam besides these it must have arāgam.[2] Here again, the distinguishing feature of the type as mentioned in Yāpparuṅkalam, i. e., occurrence

1 "Muntiya tālisaikku īrāy muraimurai
Onrinukku onru curuṅkum uruppinatu
Ambōtharaṅga ottālisaik kaliyē". (§. 83)

2 "Avarrodu mudukiyal adiyudai arāgam
Aduppatu vaṇṇaha ottālisaik kali". (§. 84)

of arāgam is lacking in the corresponding type of Tolkāppiyar. And lastly, Tolkāppiyar's Tēvar-paravā-ottāḻisai[1] is also not identical with Nērisai-ottāḻisai-kali of Yāpparuṅkalam.[2] That they resemble each other in one respect is known from the fact that each of them may have as its constituents taravu, tāḻisai, taṉiccol and curitaham. But iḍainilaipāṭṭu, though synonymous with tāḻisai, is somewhat different according to Pērāsiriyar the commentator. Whereas all tāḻisais can be iḍainilai-pāṭṭus, all iḍainilai-pāṭṭus cannot be tāḻisais. This is ably shown by him in the commentary of §. 132, and he cites from Kalittogai verse 125 to prove his point. Whereas in tāḻisai the ōsai of tuḷḷal is absolutely necessary, in iḍainilaipāṭṭu it is not. And as we find that the expression used by Tolkāppiyar in his section under reference is iḍainilai-pāṭṭu in place of tāḻisai, there ought to be some difference between his type and that of

1 "Iḍainilaip pāṭṭoḍu taravu pōkku aḍaĭyeṉa
Naḍainavĭṉṟu oḻukum oṉṟeṉa moḻipa".
(§. 132)

2 "Taravoṉṟu tālisaĭ mūṉṟuñ camaṉāyt
Taravir curuṅkĭt taṉĭṉĭlaĭt tākic
Curitaham coṉṉa iraṇḍĭnuḷ oṉṟāy
Nĭkaḻvatu nērĭsaî ottālĭsaik kali". (§. 82)

Yāparuṅkalam. This is not all. Whereas the scope of the Nērisai-ottāḻisai-kali is restricted by the author of Yāpparuṅkalam to 3 tāḻisais only, the text of Tolkāppiyar gives scope for a greater number of tāḻisais in that type so that it includes the Sil-tāḻisai-Koccaha-Kalippā and the pal-tāḻisai-koccaha-kalippā (two different subdivisions of Koccaha kali) of the author of Yāpparuṅkalam (S. 86).

Kākkaipāḍiṉiyār and Avinayaṉār[1] are found to be in agreement with the description given by the author of Yāpparuṅkalam. Perhaps, the latter borrowed his materials from these two earlier prosodists.

[1] Virutti. p. 285, 290 and 297

KALIVENPĀTTU

According to Tolkāppiyar this division is characterised by the nature of the veṅpā lines in which this kind of verse runs. But there is one main difference between this division and pure veṇpā itself. Whereas the maximum of the latter is restricted to 12 lines, that of the former is unlimited. Even in veṇpā properly so-called there is a certain kind which must be separated from it and sorted with Kali-veṇpā. It is the veṇpā, which though not exceeding 12 lines is capable of containing a hidden meaning according to §. 153 of Tolkāppiyam.[1] Kalittogäi verses 6 and 18 are illustrations in point. According to Tolkāppiyar (S. 153) a Kali-veṇpā can be of the nature of veṇpā lines, whereas according to Yāpparuṅkalam Kali-taḷai as well as Kali note should be present in a veṇpā for being

[1] "Oruporuḷ nutaliya veḷḷadi iyalāṉ
Tirivinṟi varuvatu kaliveṇ pāṭṭē".
(Veḷḷaḍi means 'Veṇpā lines' and Veḷḷiyal means "ending like a Veṇpā in 3 feet").

considered a Kali-veṇpā.[1] The only condition imposed by Yāpparuṅkalam is that a Kali-veṇpā's last line should end as a veṇpā. Avinayaṉār lays down Kali-ōsai and a last line which has not the Kali-taḷai as requisites for this division of verse. But Kākkaipāḍiniyār is definite about the occurrence only of Veṇṭaḷai and Kali-taḷai in this particular form.[2]

From these materials, we are able to understand that in Tolkāppiyar's days the Kali-veṇpā was mainly, if not wholly, in veṇpā note and that in Kākkaipāḍiṉiyār's days the Kali lines were more in evidence in a Kali-veṇpā than before and that in the time of Avinayaṉār Kali-ōsai reached a degree of prominence in this particular type and it was considered sufficient if it ended in any other note than Kali and that the rule laid down in Yāpparuṅkalam is only a natural development of Avinayaṉār's rule, formulated to cover literature of the period.

1 " Taṉ taḷai ōsai taḷuvi niṉṟu īṟṟaḍi
Veṇpā iyalatu Kali-veṇpāvē ".

2 " Veṇṭaḷai taṉṟaḷai eṉṟiru taṉmaiyiṉ
Veṇpā iyalatu veṇkali ākum ".

The literature of the period of Tolkāppiyar, not being wholly available to us, we shall look at later literature for the history of this type of Kali verse. Kalittogai, a work of the 3rd Sangam period, contains 8 Kaliveṉpāṭṭus of which four (St. 6, 18, 24, and 51) are entirely in veṉpā metre, three (St. 37, 65 and 111) are mainly in veṉpā and to a small extent in āsiriya metre, and one only (St. 12) in veṉpā, āsiriyam and Kali-taḷai. Thus Kalittogai discloses a tendency to deviate slightly though unwittingly from the rule of Tolkāppiyar. which requires this type to be in the nature of veṉpā.

The works of the period between the age of the 3rd Sangam and the 10th century A.D. present to us some Kali-veṉpāṭṭus and they are (1) Chilappadikāram (Vañjiṉamālai) (2) Pōṟṟi-tiru-kali-veṉpā by Nakkīrar (3) Sivapurāṇam by Māṇikkavāchakar, (4) the maḍals long and short by Tirumaṅgai Aḻvār and (5) Tirukkailāyañāṉa-ulā by Chēramāṉ-Perumāḷ. Of these five poems, Chilappu - (XXI) Vañjiṉamālai is entirely in veṉpā metre running to 57 lines. The Maḍals and Sivapurāṇam are largely in

veṇpā metre but they are not mere extensions of Nērisai-veṅpās, whereas the two other poems look as though they are elongations of Nērisai veṇpā. The author of Yāpparuṅkalam does not seem to have recognised this point, for if he did he should have said that Kali-veṇpā would sometimes be mere extension of Nērisai veṇpā. Or else he must have been content with his statement that such a verse would be of Kali and veṇpā metre, not considering however that the Kali-veṇpā, in which the two said works have been composed, had the uniform feature of having a taṉiccīr or taṉiccol at the end of every alternate 2nd line. And Kārigai author does not differ from his predecessor.

While considering the history of Kali-veṇpā, one thing stares us in our face for solution. And that is "Veṇ-Kali". Pērāsiriyar and Nachchiṉārkiṉiyar, two commentators of Tolkāppiyam, take "Veṇ-Kali" and "Kali-Veṇpā" as different entities, whereas the commentator who preceded them both, namely Iḷampūraṇar, says definitely that they are both identical.

In the commentary of §. 153 he states[1] that Kaliveṇpāṭṭu and Veṇkalippāṭṭu are synonymous. Both the authors of Yāpparuṅkalam and Kārigai do not speak of these two as separate kinds in their respective sutrams. Whereas the former calls this type Kaliveṇpā, the latter calls it veṇkali. No difference in their constituents is pointed out by any of these two prosodists. What the author of Yāpparuṅkalam calls Kaliveṇpa is called by the author of Kārigai "Veṇkali". The commentator of Yāpparuṅkalam too says that both these expressions are only synonymous.[2] In the light of this statement, he must be taken to mean that they are identical when he uses any of the two expressions at the end of each of his illustrative verses. At one place he calls a verse Kaliveṇpā. At another he calls another verse Veṇkali. He thereby does not mean that they are not identical but only means that they are simply different words for the same object. That his view is this and that it is different from the

[1] "Kali-Veṇpāṭṭu eṉiṉum veṇkalippāṭṭu eṉiṉum okkum".

[2] Vide virutti p. 308 bottom.

view of others who hold that Kaliveṇpā and veṇkali are expressions denoting different types of Kali verse are evident from his own statement :—" There are some people who differentiate and say that what occurs in veṇpā note is kaliveṇpā and what occurs in other ways is veṇkalippā ".[1]

Nachchiṉārkiṉiyar and Pērāsiriyar seem to have caught hold of this point from this commentary and tried to import it into the sūtrams of Tolkāppiyar. They divide a particular rule[2] into two divisions and treat them as separate sections in order to enforce their point. They suggest that up to the 3rd line of this section veṇkali is talked of and that in the latter two lines Koccaha-Kali. That such a position is

[1] " Veḷḷōsaiyiṉāl varuvataṉaik kaliveṇpā eṉṟum,
piṟāvāṟṟāl varuvaṉavaṟṟai veṇkalippā eṉṟum
vēṟupaḍuttuc colvārum uḷar ". (Virutti p. 311.)

[2] " Taravum pōkkum pāṭṭiḍai miḍaintum
Aiñcīr aḍukkiyum āṟumey peṟṟum
Veṇpā iyalāṉ veḷippaḍat tōṉṟum
Pānilai vakaiyē koccahak kaliyeṉa
Nūṉavil pulavar nuvaṉṟu araintaṉarē."
(§. 154)

untenable has been ably shown by Prof. S. S. Bharatiar as was pointed out already.[1] In §. 153 Tolkāppiyar has concluded his definition of Kali-veṇpāṭṭu. Iḻampūraṇar, the earliest commentator, treats veṇkali and kaliveṇpāṭṭu as one and the same. Perhaps in their zeal to improve upon Iḷampūraṇar's commentary, the two other commentators go to the absurd length of citing certain verses of Kalittogai as veṇkali, whereas they are only Koccahams. Iḷampūraṇar says that what occurs with or without taravu, curitaham, and pāṭṭu (tāḻisai or koccaham), what sometimes has 5-feet lines, what sometimes has the six parts of kali viz., taravu, tāḻisai, taṉiccol, curitaham, soṟcīraḍi and arāgam and what above all is conspicuous by the nature of veṇpā is Koccahakali according to learned prosodists. That soṟcīraḍi is a thing which occurs only in Paripāḍal is plain from Tolkāppiyam §. 122. Hence we cannot accept the statement of Iḷampūraṇar that Koccaham may sometimes occur with soṟcīraḍi also. But there may not be any difficulty in

[1] A. U. Journal Vol. V. No. 1.

accepting his other points. So, the only exception I should like to make is with regard to the interpretation of "āṟu mey peṟṟum." This can be taken to indicate that sometimes Koccaha lines may be of 6 feet even. There is absolutely no difficulty in conceding his interpretation because it is in Kali verse that we generally meet with lines of 6 feet too according to §. 64 of Tolkāppiyam.[1] So, in the light of this reasonable interpretation combined with that of Iḷampūraṇar, if we will look at verses 109, 139, 140, 141 and 142 of Kalittogai cited by the other two commentators as illustrations of Veṇkali we shall see how easily they become examples of Koccahakali. Their nature is described below:—

St. 109.—Verse of 26 lines—solely of 5 veṇpās—a taravu, a curitaham, three pāṭṭus—2 five-feet lines.

St. 139.—Verse of 35 lines—a taravu, a curitaham, three tāḻisais and three pāṭṭus

[1] "Aṟucīr aḍiyē āsiriyat taḷaiyoḍum
Neṟipeṟṟu varūum nēraḍi muṉṉē."

etc.—all except taravu (5 lines) in veṇpā nature.

St. 140.—34 lines—a taravu, a curitaham, a pāṭṭu and 3 tāḻisais—all except taravu (5 lines) in veṇpā nature.

St. 141.—25 lines—a taravu, a curitaham, three tāḻisais and a pāṭṭu—all except curitaham (4 lines) and pāṭṭu (2 lines) in veṇpā nature—2 lines of 6 feet also.

St. 142.—66 lines—taravu, curitaham etc.—largely of veṇpā and veṇpā nature—4 lines of 5 feet.

This short analysis must show that all these five illustrations of the two commentators would come under §. 154 as Koccahakali. Thus the commentaries of Nachchiṉārkiṉiyar and Pērāsiriyar together with their illustrations for this particular matter are finally and conclusively proved to be wrong.

But in those days when printed books were not available, when possession of

palmyra manuscripts meant huge cost, when verification of commentator's statements was rare, the prosodists who came in after the time of these two commentators naturally embodied the commentators' view in their regular rules themselves. Thus it is that we see the author of Vīrasōḻiyam in his §. 8 and 11 talk severally of kali-veṇpā and veṇkali as though they are different. Thus we see that what was in the days of Tolkāppiyar 'Kali-Veṇpā' came first to be differentiated and split into two kinds by the commentators, that the first Tamil prosody which gave authority for such a division is Vīrasōḻiyam and that in its wake followed both Toṉṉūl and Ilakkaṇa-Viḷakkam. Avinayaṉār and Kākkaipāḍiṉiyār as well as the author of Yāpparuṅkalam and Kārigai talk as though there was only one kind (vide Virutti p. 308).

Hence, it is incorrect to cite from literature prior to the period of Vīrasōḻiyam, illustrations for two kinds, veṇkali and kali-veṇpā. This means that from literature subsequent to the period of Vīrasōḻiyam one may be justified in quoting verses as

examples of two separate divisions veṇkali and kali-veṇpā.[1]

[1] (1) "Sēl ceyta matar vēṟkaṉ cilaiceyta cuḍikainutal
... ...
Evvaṇṇam māṟi niṟpatu iṉṟu." (St. 60).

(2) "Toḍalaik kuṟuntoḍit tōkāy nam pāvai
... ...
Aṟiyātu uraittēṉ atu" (St. 62). of Chidambara-Cheyyuṭkōvai by Kumaraguruparar (17th century) are apt illustrations respectively for Veṇkali and Kali-veṇ-pāṭṭu.

KOCCAHA-KALI

The rule of Tolkāppiyam pertaining to Koccaha-Kali has already been set forth. That rule is quite at variance with the rule relating to Koccaham formulated in Yāpparuṅkalam and later prosodial treatises. Whereas Veṇpā nature is the predominant factor in the Koccahakali as described by Tolkāppiyar, it is significantly absent in the definition given by the author of Yāpparuṅkalam. According to the latter, any taravu or a pair of taravus with or without a few or many tālisais can be Koccaham. Besides, all other types of Kali verse which do not conform to the general rule are called Koccahams. Then it is not hard to discover similarity between the Koccaham and Koccaha-Orubōhu of Tolkāppiyam. According to Section 149 of Tolkāppiyar, a under S. 132 of Tolkāppiyar. Ambōtharaṅga Orubōhu of Tolkāppiyar[3] which occurs

[3] "Eruttē koccaham arāgam ciṟṟeṉ
Aḍakkiyal vāramoḍu annilaikku uríttē."
(§. 152).

Koccaha-Orubōhu can be (1) mere tālisais or (2) tālisais and other elements of Kali without taravu or (3) mere taravu or (4) taravu, tālisai and big ambōtharaṅgam; or (5) taravu, curitaham and big ambōtharaṅgam.[1] When there is no curitaham, when a verse approaching kali is somehow or other different from the requisites and attributes of a Kali verse, then also that verse is called Koccaha-Orubōhu. Thus it will be seen that Koccaha-orubōhu is of a very comprehensive nature and can correspond to the Koccaha-Kali of Yāpparuṅkalam. The Koccaha-Kalis with a few tālisais, and many tālisais (of Yāpparuṅkalam S. 86)[2] can both be included without tālisai and big ambōtharaṅgam but with taravu, curitaham, Koccaham, arāgam and small ambōtharaṅgam is somewhat

[1] "Taravin rākit tālisai perrum
Tālisai yinrit taravudait tākiyum
Ennidai yittuc cinnaṅ kunriyum
Adakkiyal inri adinimirn tolukiyum
Yāppinum porulinum vērrumai yudaiyatu
Koccaha orubōhu ākum enpa."

[2] "Taravē taravinai tālisai tāmum
Cilavum palavum cirantu mayaṅkiyum
Marrum vikarpam palavāy varunavum
Koccaham ennuṅ kuriyina ākum."

different from the ordinary type of Kali according to Yāpparuṅkalam and so it would be covered by Yāpparuṅkalam §. 86[1] under Koccahakali.

These points show that what was considered Koccaha-orubōhu in Tolkāppiyar's days came to be called Koccaha-Kali in the days of Yāpparuṅkalam, whose author seems to have thoroughly ignored the other different variety of Kali called Koccaha-Kali. Yāpparuṅkalam's Koccaham is more or less only Koccaha-Orubōhu of Tolkāppiyar which is after all only one of the minor divisions of Ottāḻisaikali as mentioned before. Though I do not seek to deduce the demerits or merits of these two authors from these details, I should like to draw pointed attention to the fact that Koccaha-Kalippā as it existed in and before the days of Tolkāppiyar has not at all been countenanced by the author of Yāpparuṅkalam. Avinayaṉār[2] seems to have given the clue

[1] "Vikaṟpam palavāy varunavum."

[2] But Kākkaipāḍiṉi combines Koccaha-orubōhu and Koccaha-kali in one rule as quoted at p. 324 Virutti. (Cf. Tol. §. 149 and 154).

to the author of Yāpparuṅkalam, for he is quoted by the Yāpparuṅkala commentator only in respect of a form which corresponds to Tolkāppiyar's Koccaha-orubōhu.[1] And the prosodists who came after the days of Yāpparuṅkalam only followed it without bestowing any thought on Tolkāppiyar's Koccaha-Kalippā as different from Koccaha-orubōhu.

As a result of the same error or confusion, both Nachchiṉārkiṉiyar and Pērāsiriyar cite several verses from Kalittogai as illustrations of Koccaha-Kalippā which are properly to be classified as Koccaha-orubōhu even though some of them may be treated as ottāḻisai-kalippās themselves. Verses 7, 19, 21, 32, 47, 54, 55, 85, 118, 119, 120, 130 and 133 cited by them may very well be classified as follows :—

Verse No.

7 Ottāḻisai-Kali (slightly different)

19 Koccaha-Orubōhu–having two taravus or a taravu and curitaham.

[1] Virutti pp. 323–4.

Verse No.		
21	Koccaha-orubōhu	—two taravus only.
32	Do.	—only one taravu.
47	Do.	—a slight deviation of Ottāḻisai-kali.
54	Do.	—a taravu, taṉiccol and curitaham.
55	K.O.[1]—2 taravus, taṉiccol and curitaham.	
85	K.O.–tāḻisais or iḍaniṉilai-pāṭṭus only.	
118	K.O.—slightly different from Ottāḻisaikali.	
120 & 130		Do.
119	K.O.—taravu alone.	
133	K.O.—2 taravus and a curitaham.	

There are two or three verses cited by them under this rule which alone come within the purview of this rule. Pērāsiriyar cites verses 36, 39 and 104 and Nachchiṉārkiṉiyar verses 39 and 104. Verse 39 enjoys a unique privilege. It is cited as a Koccaha-Kali by Iḷampūraṇar as well. Thus we see that out of about 16 verses the two other commentators bring in as illustrations, only two or three serve their purpose. If they

[1] K.O. = Koccaha-Orubōhu.

were desirous of giving more illustrations they should have found them in verses 40 and 61 of the same work which are good examples of Koccaha-kalippā. I show this not to point out the defects of their commentaries but to reveal how intricate is the problem of understanding Tolkāppiyar aright.[1]

[1] Cilappu. 18th Kāthai, "Tuṉba Mālai," 7th "Kāṉal Vari," and 17th "āychiyar kuravai" appear to be Koccaha-Kalis according to Tolkāppiyar's definition.

URALKALI

The next division of Tolkāppiyar relating to kali verse is Uṟaḷkali (§. 156) which is different from the other three divisions chiefly because it is in the form of a dialogue. That it will never have any curitaham at the end is also its important feature. Though it can be included under the minor division Koccaha-orubōhu since it has no curitaham and since it is somewhat different from the ordinary types of Kali, Tolkāppiyar treated it separately because there was such an usage obtaining in his own days and also because it was very much different from the other varieties by virtue of its occurring only in the form of dialogues similar to what we find in dramatic poetry.[1] There are of course some verses in Kalittogai belonging to this division. Verses 87 and 91 are examples of this type. It is rather unfortunate that subsequent to the days of Tolkāppiyar this

[1] Vide Pērāsiriyar's commentary relating to §. 156.

peculiar form, namely, Uṟalkali fell into desuetude.[1] And that is why we do not find the successors of Tolkāppiyar through the ages talk of this division at all. Is not the history of prosody interesting in this manner? Several forms of verses have their birth, existence, death, resuscitation and so on even as the human beings have.

[1] Cilappu XXIV (p. 515/3rd Edition) "Eṟṟoṉṟum kāṇēm pulattal" etc.—The first two lines in each of the three stanzas may be taken to have been spoken by the maid (tōḻi) and the last two lines in each of these stanzas may be taken to have been the reply of the mistress (talaivi).

PĀVIṈAM OR SUPPLEMENTAL METRES

We have already seen that in the days of Tolkāppiyar verses were classified as āsiriyam, veṇpā, kali, vañji, maruṭpā and paripāḍal. Of these the first four were the main metres.[1] After his days there seem to have arisen several auxiliary metres. Hence Tolkāppiyar could not be expected to give any rule relating to them in his treatise. This, of course, is the opinion of both the commentators Pērāsiriyar and Nachchiṉārkiṉiyar.[2] But Iḷampūraṇar takes certain sections in Tolkāppiyar's seyyuḷiyal as treating pāviṉam.[3] This does not appear to be right, for no writer of the 1st or 2nd Academy period seems to have given any verse in any supplemental metre. Then how could Tolkāppiyar enunciate

[1] Cf. Pērāsiriyar's commentary and Nachchiṉārkiṉiyar's on Tol. Seyyuḷ. §. 35.

[2] Vide Pērāsiriyar's commentary and Nachchiṉārkiṉiyar's on Tol. Seyyuḷ. §. 35, 86, 149.

[3] §. 180, 181 and 182.

rules for a form or forms which had never existed before nor did exist in his days.?[1] Hence Iḷampūraṇar's interpretation of Paṇṇathi as pāviṉam does not appear to be right.[2] And Tolkāppiyar is not found to say anywhere what pāviṉams are nor is he shown as dividing these pāviṉams into sub-heads such as āsiriyatāḻisai, veṇṭuṟai, vañji-viruttam etc. Hence we may agree with the commentators Pērāsiriyar and Nachchiṉārkiṉiyar and arrive at the position that pāviṉams did not come into being in Tolkāppiyar's days.

When or whence they came cannot be decided with any certainty. But it may be remarked that these pāviṉams known as tāḻisai, tuṟai and viruttam made their appearance in Tamil literature only after the days of the 3rd Academy. About the

[1] Tamiḻ Varalāṟu by K. S. S. Pillai Part I, p. 29: "Saṅga kālattil maruntukkum Akappaḍāta iṉam" etc., etc.

[2] It cannot be argued that pāviṉams are very ancient because they are found to be spoken of in Paṉṉirupāṭṭiyal. The reason is that this work is after all apocryphal. Please see the next chapter for the spurious nature of Paṉṉirupāṭṭiyal.

origin of these we know now next to nothing. Whether they were mere extensions of some kind or other of the already existing forms or whether they were borrowed in toto from some other source is a question which cannot be decided with certainty. Mr. T. Virabhadra Mudaliar is of opinion that there was a common Dravidian source for all the Dravidian languages in the matter of prosody[1] but that source yet remains to be unearthed. This however is a hypothesis similar to the one maintained by Dr. Caldwell that there was a primitive parental language (not known now) from which all the Dravidian languages sprang. Even if we assume that there was a common Dravidian source for certain forms of prosody in the languages of the Dravidian group, it must be admitted that such a source could have furnished only suggestion at most.[2] Tracing the history even of these suggestions is a matter which must be relegated to persons that might attempt in the future to write a comparative history of

[1] Siddhanta Deepika Vol. II p. 184.

[2] Cf. History of English Prosody Vol. I, p. 405.

Dravidian prosody. But it can be asserted that the European metres, being quite inappropriate to the Tamil language, were not the source from which any of the original or supplemental metres in Tamil sprang.[1]

For purposes of tracing the history of pāviṉam or supplemental metres in Tamil we must first look at Cilappadikāram which appears to have been written shortly after the extinction of the 3rd Academy. It has 30 cantos or kāthais of which chapters, XVIII, XIX and XXIV appear to be regular Koccaha-Kalippās according to the definition of Tolkāppiyar (§. 154).[2] Cantos XVII and VII appear to be slight deviations of the same. If we carefully look into these cantos we are sure to notice certain striking resemblances between some of its constituents and some others of Kalittogai verses. If they are missed, the history of pāviṉam might go wrong. Chilappadikāram canto XVII contains three verses in a peculiar form which are given below:—

[1] Cf. Rev. E. Webb in Journal of the American Oriental Society Vol. 5, p. 271.

[2] Vide Note 172 supra.

"Kaṉṟu kuṇilāk kaṉiyutirtta māyav aṉ
Iṉṟunam māṉuḷ varumēl avaṉvāyiṟ
Koṉṟaiyam tīṅkulal kēḷāmō tōḻi" (1)
"Pāmpu kayiṟāk kaḍal kaḍainta
māyavaṉ
Īṅkunam māṉuḷ varumēl avaṉvāyil
Āmpalam tīṅkulal kēḷāmō tōḻī" (2)
"Kollaiyañ cāral kuruntocitta māyavaṉ
Ellainam māṉuḷ varumēl avaṉvāyil
Mullaiyan tīṅkulal kēḷāmō tōḻī" (3)

I have found Kalittogai verse 9 to possess similar stanzas which are here given :—

"Palavuṟu naṟuñcāntam paḍuppavark
kallatai
Malaiyuḷē piṟappiṉum malaikkavai-
tām eṉceyyum
Niṉaiyuṅkāl nummakaḷ numakkumāṅ
kaṉaiyaḷē." (1)
"Cīrkeḻu veṇmuttam aṇipavark kallatai
Nīruḷē piṟappiṉum nīrkkavaitām
eṉceyyum
Niṉaiyuṅkāl nummakaḷ numakku-
māṅ kaṉaiyaḷē." (2)
"Ēḻpuṇar iṉṉisai muralpavark kallatai
Yāḻuḷē piṟappiṉum yāḻkkavaitām
eṉceyyum

Cūḻuṅkāl nummakaḷ numakkumāṅ
kaṉaiyaḷē." (3)

The former stanzas appear to be similar in structure to the latter for these too have 3 lines of 4 feet each. There is of course a difference between the two in that the former have veṇpā connexions whereas the latter have kali connexions.[1] But these connexions did not have any value in the classification of supplemental metres by prosodists.[2] Hence for the purpose of consideration of this pāviṉam, the metrical connexion sinks underneath. Then the similarity alone stands. Are we not justified therefore in

[1] It may however be noted here that vēṇpā connexions do certainly occur in tāḻisai of kali verse too. Eg.

"Viṇṭōykal nāḍaṉum nīyum vatuvaiyuḷ
Paṇṭaṟiyā tīrpōl paḍarkiṟpīr maṟkolō
Paṇṭaṟiyā tīrpōṟ paḍarntīr paḷaṅkēṇmai
Kaṇṭaṟiyā tēṉpōṟ karakkiṟpeṉ maṟkolō."
(Kalittogai verse 39 ll. 37–40)

"Veñcuḷip paṭṭa makaṟkuk karainiṉṟār
Añcaleṉ ṟālum uyirppuṇṭām añcīrc
Ceṟintēr muṟuvalāḷ ceytavik kāmam
Aṟintum aṟiyātiv vūr-"
(Kali. verse 140 ll. 25–28)

[2] Yāpparuṅkalam S. 75 and Yāpparuṅkalakarigai S. 30.

saying that the verse under reference in Cilappadikāram had its origin in a tāḻisai of the sort quoted from Kalittogai? That tāḻisais might occur in a Kali verse is well-known to all. Such tāḻisais should by their nature be called Kalittāḻisais. But later prosodists beginning with the author of Yāpparuṅkalam would call such tāḻisais, when they occur alone, as "āsiriya-tāḻisais," even though āsiriya connexion is not at all a requisite here even according to them. There may be justification for calling the verse from Cilappadikāram either a Veṇtāḻisai or Kalittāḻisai but no justification at all for naming it āsiriya-tāḻisai. Still the commentators of Yāpparuṅkalam and of other later prosodies cite this verse as an instance of āsiriya-tāḻisai. Since this name has come into vogue, though without ample justification, it is but prudence now not to quarrel over the name. All that is aimed at now is but to show that āsiriya-tāḻisai—one of the twelve supplemental metres—had its origin in tāḻisais which loomed large in Kali verse of old. Here a statement of Prof. Saintsbury seems to be appropriate; he says "We imitate in prosody (as in other things, but much more than in other things)

only what we are beforehand disposed and qualified to produce without imitation."[1] Iḷaṅgō Aḍigaḷ has given several tāḻisais of this sort in his Cilappadikāram canto XIX[2] also. Nor recognising the verses in these cantos as Koccaha-kali or deviations of it, the commentators quoted some of these verses as illustrations for āsiriya-tāḻisai. But there is no doubt that prosodists like the author of Yāpparuṅkalam too took these verses as representing some other thing than what appears in Kaḻi verses and so it is that they formulated a new rule relating to a supplemental metre called āsiriya-tāḻisai.

Cilappadikāram canto XIX presents to us several lines which may be treated as similar to certain other tāḻisais which occur in a kali verse.

[1] English Prosody p. 405.

[2] E.g.

" Peṇṭirum uṇḍukol peṇṭirum uṇḍukol
Koṇṭa koḻunar uṟukuṟai tāṅkuṟūum
Peṇṭirum uṇḍukol Peṇṭirum uṇḍukol."
(.lḷ 51-53.)

"Muraiyil arasanran ūrirundu vāḻum
Niraiyuḍaip pattinip peṇḍirkāḷ
ītonru"[1]

is a couplet which is followed by about five more. Kalittokai verse 23 has 3 couplets of this kind. One of them is as follows :—

"Tōṇalam uṇḍu turakkap paṭṭōr
Vēṇīr uṇṭa kuḍaiyōr annar."

Both these couplets have lines of 4 feet and both are having veṇpā connexions only. Whereas the latter occurring in Kalittogai is called a tāḻisai, the former would be called by prosodists like Kākkaipāḍiniyār and his successors as veṇ-chenturai. That they are having veṇpā connexions is a pure accident. It has nothing to do with its classification under the veṇchenturai according to Kākkaipāḍiniyār, Avinayanār,[2] and other later prosodists. In fact the illustrations cited by the commentator of Yāpparuṅkalam have

[1] lines 3-4.
[2] Virutti p. 240.

no veṇpā connexion at all.[1] Thus we see that certain tāḻisais removed from their text in Kali verse become veṇchenturais. And seeing such couplets in Cilappadikāram cantos XIX and XX[2], Kākkaipāḍiṉiyār and Avinayaṉār must have given a new name to them as well as a rule relating to them.

Again if we compare Cilappadikāram canto VII, Stanzas 43 to 45 with lines 7–18 of verse 52 and lines 14–25 of verse 75 in Kalittogai, we notice remarkable similarity again.

"Kaitai vēlik kaḻivāy vantem
Poytal aḻittup pōṉār oruvar
Poytal aḻittup pōṉār avarnam
Maiyal maṉamviṭṭu akalvār allar"

[1] (1) "Ārkali ulagattu makkaṭ kellām
Ōtaliṟ ciṟaṉtaṉṟu oḻukkam uḍaimai."
(2) "Koṉṟai vēynta celvaṉ aḍiyiṇai
Eṉṟum ēttit toḻuvōm yāmē."
(Virutti p. 240)

[2] (1) "Kuḍaiyoḍu kōlviḻa niṉṟu naḍuṅkum
Kaḍaimaṇi iṉkural kāṇpeṉkāṇ ellā.
(2) "Tisaiyiru nāṅkum atirntiḍum aṉṟik
Kadirai iruḷviḻuṅkak kāṇpeṉkāṇ ellā.
(3) "Viḍuṅkoḍi villira vempakal vīḻum
Kaḍuṅkatir mīnivai kāṇpeṉkāṇ ellā."

is from Cilappadikāram which is comparable to the following piece from Kalittogai:

> "Tāmaraik kaṇṇiyai taṇṇaruñ cantiṇai
> Nēritaḻk kōtaiyāḷ ceykuṟi nīvariṉ
> Maṇaṅkamaḻ nāṟṟatta malainiṉṟu paḷiperuum
> Aṇaṅkeṉa añcuvar ciṟukuḍi yōrē."

Whereas the latter is recognised to be a tāḻisai, the former is generally supposed to be a Kali-Viruttam. That the former is not in Kali connexion is quite evident. Still, the prosodists beginning from Kākkaipāḍiṉiyār do call this Kali-Viruttam alone. In fact, both the pieces cited above are more or less in the same metre: they have only āsiriya connexions. They are similar to each other further because they are each in four lines of 4 equal feet. Then where is the difference? If difference it could be called, it should be found in the occurrence of one piece in some other verse than the Kali verse and in the occurrence of the other in a regular kali verse. If the latter were removed from its position in the Kalittogai verse and given to a student of prosody, he would simply call it a Kali-Viruttam, following of course

the later prosodists. Similarly, the former set of three stanzas (Stanzas 43 to 45) can easily find a place in a Kali verse as tāḻisai.[1] Thus it is possible for us to deduce that what was called a certain tāḻisai in a kali verse came to be called in later times, that is to say after the days of Tolkāppiyar, Kali-Viruttam which again is one of the twelve supplemental metres formulated by Kākkaipāḍiṉiyār and the rest.[2]

[1] (1) " Kāṉal vēlik kaḻivāy vantu
Nīnal keṉṟē niṉṟār oruvar
Nīnal keṉṟē niṉṟār avarnam
Māṉēr nōkkam maṟappār allar."

(2) " Aṉṉam tuṇaiyōḍu āḍak kaṇḍu
Neṉṉal nōkki niṉṟār oruvar
Neṉṉal nōkki niṉṟār avarnam
Poṉṉēr cuṇaṅkiṟ pōvār allar."

[2] (1) " Īrntaṇ āḍaiyai elli mālaiyai
Cōrntuvīḻ katuppiṉāḷ ceykuṟi nīvariṉ
Oḷitikaḷ ñekiḻiyar kavaṇaiyar villar
Kaḷireṉa ārppavar ēṉalkā valarē."

(2) " Āra mārpiṉaĭ aṉṉalai aḷiyai
Aithakal alkulāḷ ceykuṟi nīvariṉ
Kaṟivaḷar cilampil vaḷaṅkal āṉāp
Puliyeṉ ṟōrkkumik kalikē ḷūrē."
(Kali. verse 52 ll. 11–18)

There is yet another of these supplemental metres called Kaḻi-neḍil-āsiriya-viruttam. It simply signifies Viruttam with lines of more feet than five. There are some stanzas in Cilappadikāram which may be brought under this head. But they are commonly said to belong to the sphere of music (isai). They are each having 4 lines of 6 equal feet.[1] That six-feet lines can occur in a Kali verse is known from S. 64 of Tolkāppiya-Seyyuḷiyal. In Kalittogai verse 39 line 46 and in verse 102 line 25 we come across six-feet lines. If, as said before, we take Cilappadikāram canto VII as a deviation of Tolkāppiyar's Koccaha-Kali, we see no reason why there should not occur six-feet lines in it. Finding these six-feet lines and not recognising canto VII as Koccahakali or as its slight deviation, Kākkaipāḍiṉiyār and Avinayaṉār must have given a new name to such verses. And that is aṟu-sīr-āsiriya-viruttam. At any rate, six feet viruttams might have had their origin in varippāḍal stanzas of

[1] Vide Chilappu. VII St. 2–4, 25–27, 5–7, 28–30.

Cilappadikāram mentioned above, which in turn can be said to be a development of what is found in Kali verse. I shall cite below one of the stanzas of Cilappadikāram canto VII to enforce my point :—

> " Naṉṉit tilattiṉ pūṇaṇintu nalañcār
> pavaḷak kalaiyuḍuttuc
> Ceṉṉeṟ paḻaṉak kaḻaṉitoṟun tiraiyu
> lāvu kaḍaṟcērppa
> Puṉṉaip podumbar makarattiṇ koḍiyōn
> eyta puduppuṇkaḷ
> Eṉṉaik kāṇā vakaimaṟaittāl aṉṉai
> kāṇīṉ eṉceykō."

If a student of Tamil prosody is given this stanza, he will at once cry out " This is aṟū-sīr-āsiriya-viruttam," for it is just like the following stanza quoted by the commentator of Yāpparuṅkalam[1] as an illustration for this supplemental form :—

> " Viḍañcū ḻaraviṉ iḍainuḍaṅka
> miṉalvāḷ vịsi viraiyārvēṅ
> Kaḍañcūḷ nāḍaṉ kāḷiṅgaṉ katirvēl
> pāḍum mātaṅki

[1] Virutti p. 271.

Vaḍañcēr koṅkai malaitāntām
vaḍika ṉīla malartāntām
Taḍantō ḷiraṇḍum vēytāntām eṉṉum
taṉkait taṉṉumaiyē."

Next, we notice that stanzas 8–10 of the same canto in Cilappadikāram are but slight deviations of 6-feet Viruttams.[1] Their 1st, 2nd and 4th lines are hexametrical whereas their 3rd line is tetrametrical. Seeing such pieces as these, Kākkaipāḍiṉiyār and Avinayaṉār must have formulated a rule regarding the ocurrence of short lines in the midst of long ones in a four-line stanza and called that form 'āsiriya-tuṟai.'

There are several other kinds of supplemental metres according to Kākkaipāḍiṉiyār and Avinayaṉār. They are Veṇṭuṟai, Kalituṟai, Vañjituṟai, Veṇṭāḷisai, Veḷi-Viruttam and Vañji-Viruttam. Though

[1] Tuṟaimēy valampuri tōyntu maṇaluḷuta tōṟṟa
māyvāṉ
Poṟaimali pūmpuṉṉaip pūvutirntu nuṇtātu
pōrkkin kāṉal
Nīṟaimati vāṇmukattu nērkayaṟkaṇ ceyta
Uṟaimali uyyānóy ūrcuṇaṅku meṉmulaiyē
tīrkkum pōlum. (St.) 8

their rules in respect of Vañji-Viruttam and āsiriya-tāḻisai are not quoted by the commentator of Yāpparuṅkalam, it is plain that they contemplated such divisions as is seen from their general rules relating to pāviṉam quoted at pages 210 and 211 (Virutti).[1] There they indicate that tāḻisai tuṟai and viruttam would occur as suppletives of āsiriyam, kali and vañji even as of veṇpā. Then there is no doubt that Kākkaipāḍiṉiyār and Avinayaṉār have rules relating to Vañji-Viruttam and āsiriya-tāḻisai also which perhaps the commentator of Yāpparuṅkalam failed to quote.[2]

[1] (1) "Veṇpā viruttam tuṟaiyōḍu tāḻisai
Eṉṟim muṟaiyiṉ eṇṇiya mummaiyum
Tattam peyarāl taḻuvum peyarē."
(Kākkaipāḍiṉiyār)

(2) "Veṇpāt tāḻisai veṇṭurai viruttameṉṟu
Innāṅ kallavum munnāṅku eṉpa."
(Avinayaṉār)

[2] At this stage, it is amusing to find that "Aḍimūṉṟu ōttiṟiṉ ottāḻisaiyē" is quoted as definition of Āsiriyattuṟai given by Kākkaipāḍiṉiyār in the Yāpparuṅkala-Karigai commentary edited by Mr. K. R. Govindaraja Mudaliyar, though other editions of the same do not quote it at all, whereas the commentator of Yāpparuṅkalam quotes the line as though it is from Siṟukākkaipāḍiṉiyār.

It was stated above that Kakkaipāḍiṉiyār and Avinayaṉār gave their rules relating to āsiriya-tāḻisai, Kali-Viruttam, āsiriya-Viruttam and āsiriya-tuṟai probably after seeing certain stanzas of those types in Cilappadikāram. They added their rules in respect of the other eight supplemental metres probably after seeing stanzas of those types in Kuṇḍalakēsi and Vaḷaiyāpathi. Unfortunately these two kāvyas have not come down to us in their entirety. Some stray stanzas cited by the commentator of Yāpparuṅkalam[1] and Aḍiyārkkunallār[2] certainly indicate that there were pāviṉams in those works. That these two works belonged to an age prior to the Age of the Religious Revival i.e. prior to the 7th century A.D., is the view expressed by Mr. K. Srinivasa Pillai.[3]

Some more at least of the eight supplemental metres yet to be discussed here may be said to have had their remote origins in

[1] Virutti p. 488.

[2] Chilappu, (3rd edition) p, 248 and 249 etc.

[3] Tamil Varalāṟu Part II-p. 208.

certain integral parts of the Kali verse. With a modern Veṇṭāḻisai,[1] one can compare the following tāḻisai which occurs in Kalittogai verse 42 :—

"Eñcā tellā kodumai nuvalāti
Añcuva tañcā aṟaṉili allaṉeṉ
Neñcam piṇikkoṇ ḍavaṉ."

In a like manner, one can compare the following ambōtharaṅgam appearing in Kali verse 102 with a modern Vañji-tuṟai [2] :—

"Eḻuntatu tukaḷ
Ēṟṟaṉar mārpu
Kaviḻntaṉa maruppuk
Kalaṅkiṉar palar."

These two forms appear to have had their origin in some integral parts of Kali verse such as those quoted above. And Veṇṭuṟai

1 "Pōdār Naṟumpiṇḍip poṉṉār maṇiyaṉaiyāṉ
Tādār malaraḍiyait taṉavātu vaṉaṅkuvār
Tīdār viṉaikeḍuppār ciṟantu." (Virutti p. 244)

2 " Tĭraitta cālikai
Nĭraitta pōṉĭran
Tĭraippa tēṉkaḷē
Vĭraikkoṇ mālaiyāy." (Virutti p. 100)

may also be taken to have had its origin in such lines as the following:—

(1) "Āṅka, avvum piṟavu maṇikkaṇi
yākaniṉ
Celvuṟu tiṇṭērk koḍuñciṉai kaipparṟip
Paipayat tūṅkuniṉ melviraṟ cīṟaḍi
Nōtalum uṇḍīṅ keṉkai vantī
Cemmāṉiṉ pāluṇ ṇiya."

(2) "Nontu nakuvaṉapōl nantiṉa kompu
naintuḷḷi
Ukuvatu pōlumeṉ neñcu eḷḷit
Tokupuḍa ṉāḍuva pōlumayil kaiyil
Ukuvaṉa pōlum vaḷaiyeṉ kaṅpōl
Ikupaṟal vārum paruvattum vārār
Mikuvatu pōlumin nōy."
(Ibid. 33 ll. 16-21) [1]

Poets who practised at Kali-Viruttam i.e., at 4 lines of 4 equal feet might have easily gone into 4 lines of 5 equal feet and that is how Kalitturai might have arisen. Veḷi-Viruttam is only a variety of Kalit-

[1] Cf. "Veṟiyuṟu kamaḻ kaṇṇi vēntarkaṭ kāyinum" etc. quoted at p. 246 Virutti.

tuṟai, for it too has 4 lines of 5 equal feet but it would invariably possess a taṉiccol as its 5th foot. But there is one difference namely that Veḷi-Viruttam can occur in a similar manner with 3 lines even.

Again, poets who handled vañjittuṟai might have stumbled upon Vañji-tāḻisai also, for the latter is nothing but 3 Vañjittuṟais on a single topic. Vañji-Viruttam is only a deviation of a regular Vañji verse. It does not have any taṉiccol and does not end in āsiriya manner. That is the deviation. Kalittāḻisai is rather the reverse of Veṇṭāḻisai in that its last line or lines would contain more feet than its other lines.

These twelve supplemental forms appear to have been treated by Kākkaipāḍiṉiyār and Avinayaṉār. There is yet another similar form which is dealt with by them. That is Veṇchentuṟai. I had occasion above to quote an illustration of it from Chilappadikāram. One point deserves our attention at this stage. This Veṇchentuṟai gives rise to another form, as is understood from Yāpparuṅkalam §. 64. Whereas Yāpparuṅkalam requires a flowing melody

and noble topic in a veṇchenturai,[1] Kākkaipāḍiṉiyār and Avinayaṉār do not require them. It is enough for them if there are two lines without any shortage in feet. Two such lines, if they do not have a flowing melody and noble topic, would be dubbed a Kuṟaḷ-tāḻisai by the author of Yāpparuṅkalam. Whether Kākkaipāḍiṉiyār and Avinayaṉār had this other form is doubtful, for they are not quoted in this respect by the commentator of Yāpparuṅkalam.

There are other varities also of Kuṟaḷ-tāḻisai according to Yāpparuṅkalam.[2] When two lines of any number of feet occur as a couplet with one foot wanting in the second line, and when there occurs a couplet with deviation in the ōsai of a Kuṟaḷ-veṇpā, they would each be called a Kuṟaḷ-tāḻisai. They might have had their origin in such tāḻisais as occur in Kalittogai verse 36:

> "Malaiyiḍaip pōyiṉōr varaṉasaīi nōyoḍu
> Mulaiyiḍaik kaṉalumeṉ neñcu."

[1] "Oḻukiya ōsai and viḻumiya poruḷ."
[2] Yāpparuṅkalam §. 64.

Removed from the context in Kalittogai the couplet quoted above would be a perfect Kuṟaḷ-tāḻisai, for it is but a deviation of Kuṟaḷ-veṇpā. Did Kākkaipāḍiṉiyār and Avinayaṉār have such a division? Though the commentator of Yāpparuṅkalam does not cite their rule in this respect, it may not be wrong to presume that they too had this division also, for they might have come across such Kuṟaḷ-tāḻisais in certain works of the age following that of Kalittogai.

Next, in respect of Veṇṭuṟai also we notice a small difference among the rules enunciated by the three prosodists now under consideration. Kākkaipāḍiṉiyār says[1] that this supplemental form would be of 5 or 6 lines, while Avinayaṉār says that it would be of 5 lines and more. The author of Yāpparuṅkalam goes further and says that it would be of lines between 3 and 7. We may take that Avinayaṉār might have included a seven-line stanza in his definition but not a stanza of 3 or 4 lines. This only indicates that by the time of the author of Yāpparuṅkalam verses as

[1] Virutti p. 247.

cited at page 246 (Virutti) should have come into vogue, that is to say, verses of 3 or 4 lines whose last line must have been wanting by one foot or more should have occurred. Here it must be remembered, though the commentators have not drawn particular attention to it, that a verse of 3 lines whose first 2 lines have four feet and whose third line is wanting by one foot should alone be called a veṇṭāḻisai according to rule. What is here indicated is that the rule relating to veṇṭuṟai applies to a three-line stanza only when its first two lines have more feet than four or when its second and third lines have less feet than four.

Again, though there is difference among these prosodists in respect of their definition of Asiriyatuṟai, a study of them is not possible because their rules as quoted at pages 268 and 269 of Virutti are a confused mass. So, we may pass on to āsiriya-viruttam where too there is a difference. Kākkaipāḍiṉiyār[1] would call 4 lines of 6 equal feet and upwards āsiriya-viruttam and

[1] Virutti p. 273.

Avinayaṉār would have 4 lines of 6 or 7 equal feet for this form, whereas the author of Yāpparuṅkalam would take 4-line stanzas of equal feet ranging from 6 to 10.[1] We do not precisely know what upward limit was sanctioned by Kākkai-pāḍiṉiyār, though Mr. K. R. Govindaraja Mudaliar in his edition of Yāpparuṅkala-Kārigai cites a rule as though it is from Kākkaipāḍiṉiyār in which the upward limit is said to be 8 feet.[2] By the time of the author of Yāpparuṅkalam several viruttams must have come into existence running upto 10 feet. He is placed in the end of the 10th century A.D. by Mr. M. Raghava Aiyangar as had been stated before.[3] Maṇikkāvāchakar, whose age has been fixed differently by different scholars,[4] appears to have lived about the beginning of the 10th or the end of the 9th

[1] Yāpparuṅkalm §. 77—read with §. 25.

[2] "iraṇḍu mudalā eṭṭīṟāka" etc.

[3] Sen Tamil Vol. XXIV.

[4] Vide p. 161 History of Tamil Literature by Mr. M. S. Purnalinga (1929 edition).

century A.D.[1] He has given 8 stanzas[2] in his Tiruvāchakam which are all of 12 feet. He and he alone is the person among the four Saiva Achāryas and the twelve Aḻvārs that has given verses running up to 12 feet. The others stop with lines of 8 feet. The rule relating to āsiriya-viruttam given by the author of Yāpparuṅkalam should reasonably either stop with 8-feet lines or proceed up to 12 feet-lines. But it adopts *via media*. And *via media* would be an unhappy thing in a prosodist unless otherwise explained. The explanation that could be given is that the author of Yāpparuṅkalam might have come across several viruttams running up to 10 feet and that he might not have seen Māṉikka-

[1] Ibid. p. 162–164 and Tamil Perumakkaḷ Varalāṟu by Mr, S. Anavaratavinayakam Pillai (1921 edition) p. 78.

[2] Vide Tiruppaḍaiyāṭchi :—
"Kaṇka Liraṇḍum Avaṉkaḷal Kaṇḍu
Kaḷippaṉa Ākātē
Kārikai Yārkaḷtam Vāḻvi Leṉvāḻvu
Kaḍaippaḍum Ākātē
Maṇkaḷil Vantu Piṟantiḍu Māṟu
Maṟantiḍu Mākātē
Mālaṟi Yāmalarp Pāda miraṇṭum
Vaṇankutum Ākātē" etc.(Stanza 1).

vāchakar's Tiruppaḍaiyāṭchi in the Tiruvāchakam or that having seen it he did not think it sufficient warrant to justify the raising of the upper limit to twelve feet.

Though it is generally supposed that pāvinams or supplemental metres arose in the days of the Saiva Achāryas and Vaishṇava Alvārs (i.e., between 7th and 11th centuries A. D.),[1] I. have already shown that some of them at least had their birth in the time of Chilappadikāram. Though Mr. K. Srinivasa Pillai is of opinion that Viruttams and not turais are found in the hymns of the three Tevāra authors[2] who preceded Mānikkavāchakar, a careful scrutiny of their poems disproves his statement. For, even the earliest of them has given several vanji-turais.[3] Besides these

[1] Tamil Varalāṟu Part I (p. 29): "It was several centuries after the last days of the Sangam that inam made their appearance. Among those works that thus made their appearance Tēvārams and Nālāyira-Prabandams were the most ancient."

[2] Tamil Varalāṟu Part II—p. 129.

[3] Sambandar's poems—padigams 90–96. e.g.

"Aranai Uḷkuvīr
Birama nūruḷem
Paranaiyē Manam
Paravi Uymminē."

are found several āsiria-turais and kalit-turais given by the three Tevāra hymnists.[1]

Besides āsiriya-turais, āsiriya-viruttams and kali-viruttams, there are kural-tālisais,

[1] E.g.

(1) "Anthamum ādiyum ākiya aṇṇal āralalaṅkai
amarntīlaṅka
Manta mulavam iyampa malaimakaḷ kāṇanin
rādic
Canta milaṅku nakutalai kaṅgai tanmathi
yamınaya lētatumba
Ventaven nīru meypūcum vēṭkaḷa nannaga
rārē."
(Sambandar padigam 39 St. 1–Āsiriya-turai)

(2) "Muttu vidāna maṇippor kavari muraiyālē
Pattarka ḷōḍu pāvaiyar cūlappalippinnē
Vittakak kōla ventalai mālai viratikaḷ
Attan ārūr ātirai nāḷāl atuvaṇṇam."
(Tirunavukkarasar padigam 21 St. 1–Kalitturai)

(3) "Māḍa mālikai kōpu rattoḍu maṇḍa pamvaḷa
rumvaḷar polil
Pādal vaṇḍarai yumpaḷa nattirup panaiyurt
Tōḍu peytoru kāti nirkuḷai tūṅkat toṇḍarkaḷ
tuḷḷip pādanin
Rāḍu māru vallā ravarē aḷakiyarē."
(Sundarar padigam 87 St. 1–Āsiriya-turai)

(4) "Cittam nīninai ennoḍu cūḷarum vaikalum
Matta yānaiyin īruri pōrttama nāḷanūr
Pattar tāmpalār pāḍinin rāḍum paḷampadi
Pottil ānthaikaḷ pātta rappuna vāyilē."
(Ibid. 50 St. 1–Kalitturai)

vañjitturais, venturais and vañji-viruttams in Sambandar's poems.[1] And there are kalittālisais in Tirunāvukkarasar's poems.[2] Though he is the only person among the Saiva-Achāryas that has given Kalittālisais he finds comrades in this respect in Tirumaṅgaiālvār, Periyālvār and Aṇḍāḷ.

[1] E,g.

(1) "Varama tēkōḷa urama tēceyum purame
rittavaṉ pirama naṟpurat
Taraṉa nāmamē paravu vārkaḷcīr viravunīḷ
puviyē."
(3rd Tirumuṟai padigam 110 St. 1–Kuṟaḷ-tāḷisai)

(2) "Cittam teḷivīrkāḷ
Attaṉ ārūraip
Patti malartūva
Mutti ākumē."
(1st Tirumuṟai padigam 91 St. 1 Vañji-tuṟai)

(3) "Viṇṇavar toḷuteḷu veṅkuru mēviya
Cuṉṉaveṉ poḍiyaṉi vīrē
Cuṉṉaveṉ poḍiyaṉi vīruma toḷukaḷal
Eṇṇaval lariḍa rilarē."
(3rd Tirumuṟai padigam 94 St. 1–Veṇtuṟai)

(4) "Aḍalē ṟamaruṅ koḍiyaṇṇal
Muḍalār kuḷalā ḷoḍumaṉṉuṅ
Kaḍalār puḍaicūḷ tarukāḷi
Todarva ravartū neṟiyārē,"
(1st Tirumuṟai padigam 34 St. 1–Vañji-Viruttam)

[2] E.g.

"Talaiyē nīvaṇaṅkāy talaimālai talaikkaṇintu
Talaiyā lēpali tērun talaivaṉait talaiyē
nīvaṇaṅkāy."
(9th padigam St. 1)

Māṇikkavāchakar also has given about 20 veṇṭuṟais in his Tiruvunthiyār. And Nammāḷvār has given Vañjitturais and Vañji-viruttams, in addition to his āsiriyatturais, āsiriya-viruttams, and Kali-viruttams. And Periyāḷvār has given a few Kuṟaḷ-tāḷisais in addition to his Kalittāḷisais, Kali-viruttams and āsiriya-viruttams. But none of the Āchāryas or Āḷvārs appears to have given a verse in the supplemental metres called āsiriyattāḷisai, veṇṭāḷisai, veḷiviruttam and vañjittāḷisai. But Sambandar and Nammāḷvār at least may be said to have given a few vañjittāḷisais, for their padigams or pāṭṭus contain more than three vañjitturais on the same topic.[1] If this satisfies the condition required for a vañji-tāḷisai, then these two poets at least may be taken to have employed that form too.

There is one other of these supplemental metres which has been uniquely employed by all the four Saiva āchāriyas (7th to 10th centuries A.D.) and by four of

[1] Vide padigams 90–96 of Sambandar and Tiruvāymoḷi I Ten—2nd and 8th Tiruvāymoḷi and X Ten 5th Tiruvāymoḷi.

the Vaishṇava Āḻvārs, namely, Tirumaṅgaiyāḻvār (II half of the 8th century A.D.),[1] Nammāḻvār (early part of the 9th century A.D.),[2] Periyāḻvār and Āṇḍāḷ (both somewhere in the 9th century A.D.).[3] That is Kalitturai, a form in which there are 4 lines of equal feet. It is significant that the first Āḻvārs namely Poigaiāḻvār, Pūthattāḻvār, Pēyāḻvār and Tiruppāṇāḻvār who certainly lived before the 7th century A.D. have not given any stanza in this form. In Cilappadikāram too we do not come across any stanza of this kind, even though there are some stanzas,[4] which are of the nature of six-feet āsiriya-viruttams. The peculiarity of this form lies in the fact that it came in later days to be divided into two varieties namely Kalinilaitturai and Kaṭṭaḷai-Kalitturai. Though Kākkaipāḍiṉiyār, Avinayaṉār and the author of Yāpparuṅkalam have not drawn this division, the commentator of Yāpparuṅkalam[5] has done it.

[1] History of Tamil Literature p. 194.
[2] History of Tamil Literature p. 188.
[3] Ibid. 190.
[4] Quoted at p. 146 Supra.
[5] Vide Virutti p. 486.

Yāpparuṅkalakārigai is a treatise running in this supplemental metre alone. Kumarasēṉāsiriyar-Kōvai and Tamiḻ-Muttaraiyar-Kōvai mentioned by the commentator of Yāpparuṅkalam[1] are mere names to us. We do not know anything about the authorship or date of these kōvais. In fact, all kōvais must be in this supplemental form, according to definitions given in Pāṭṭiyals. Perhaps the ancient kōvai that has come down to us is to be seen in the 315 illustrative stanzas found in the commentary of Iṟaiyaṉār-Agapporuḷ.[2]

That there were at least some stanzas of this type before this Kōvai arose can be deduced by a scrutiny of Sambandar's poems. His 116th padigam is an approach to Kaṭṭaḷai-Kalitturai, for it satisfies the condition that the first four feet in all the four lines should have veṇpā connexions. For instance

"Avviṉaik kivviṉai yāmeṉṟu collu
mahtaṟivī

[1] Virutti p. 486.

[2] That these verses must have been sung i honour of Jaḍila-Parāntaka-Neḍuñjaḍaiyaṉ (77 A.D. Circa) is known from the Āṉaimalai Inscrij tions.

Uyvinai naḍā tiruppatu muntamak
kūṉamaṉṟē
Kaiviṉai ceytem pirāṉkaḷal pōṟṟutum
nāmaḍiyōm
Ceyviṉai vantemait tīṇḍappe ṟātiru
nīlakaṇṭam."
(Tirumuṟai 116th Padi.–1)

All the stanzas of that padigam excepting the first satisfy the other condition regarding the number of letters that should occur in this form. The only thing which stands in the way of our calling it a regular Kaṭṭaḷai-Kalitturai is that its last foot of the last line does not end in ē. But all these are satisfied in the next padigam, i.e., 117th.

"Kāḍa taṇikalaṅ kārara vampati
kālataṉil
Tōḍa taṇikuvar cundarak kāthiṉiṟ
ṟūccilampar
Vēḍa taṇivar visayaṟ kuruvam
villumkoḍuppar
Pīḍa taṇimaṇi māḍap pirama
purattārē." [1]
(117th padi. St. 1)

[1] It must be stated that the first lines of stanzas 7 and 12 have one connexion however which is not veṇpā.

Here then we have the beginnings of Kaṭṭaḷai-Kalitturai. Kāraikkāl-Ammaiyār, whose date has not been definitely fixed, has also given 10 stanzas of this kind. Tirunāvukkarasar, an elder contemporary of Sambandar and one who survived him, has given about 350 stanzas in this form.

"Pārkoṇḍu mūḍik kaḍalkoṇḍa
ñāṉṟuniṉ pātamellām
Nālañcu puḷḷiṉa mēntiṉa veṉpar
naḷirmatiyam
Kālkoṇḍa vaṉkaic caḍaivirit tāḍuṅ
kaḻumalavark
Kāḷaṉṟi maṟṟumuṇ dōvanta ṇāḷi
yakaliḍamē."[1]
(118th padigam St. 1)

And Sundarar, their successor, has given about 30 stanzas. Chēramāṉperumāḷ, contemporary of Sundarar, was the author of 110 verses of this kind. Nammāḻvār's Kaṭṭaḷai-Kalitturais amount to 100. And Māṇikkavāchakar, coming probably after all these persons, has given about 70 stanzas

[1] Vide his other Tiruviruttams in 4th Tirumuṟai.

of this form in his Tiruvāchakam. But he does not stop there. His other work Tirukkōvaiyār is entirely in this form and contains 400 Kaṭṭaḷai-Kalitturais. Paṭṭinattār appears to be the reputed author of 130 Kaṭṭaḷai-Kalitturais as could be seen from the eleventh Tirumurai.

It is but natural for us to expect some stanzas of this form in Jīvakachintāmaṇi if that kāvya arose about the end of the 9th or the beginning of the 10th century A. D.[1] It contains altogether 3145 stanzas.[2] In all these 3145 stanzas there is not even one which satisfies the requirements of a Kaṭṭaḷai-Kalitturai. But there are some stanzas which proceed on lines similar to Kaṭṭaḷai-Kalitturai. We know that a Kaṭṭaḷai-Kalitturai should have four pentameters and that the four feet of each

[1] (1) Mr. T. A. Gopinatha Rao in Sen Tamil Vol. V. p. 95.

(2) Dr. V. Swaminatha Aiyar in the preface to the first edition of Chintāmaṇi.

[2] Though it is said that a Kandiār interpolated certain stanzas in this kāvya, we do not know what really these interpolations are. (Vide Chintāmaṇi p. 914 foot-note).

of the lines should be knit by veṇpā connexions, that the last foot in each line should be a viḷaṅkāy foot (i. e., Nēr-nirai-nēr or Nirainirai-nēr) and that the last syllable in the very last foot of the stanza should be ē. We know besides that if the first syllable of a line is nēr, the line should contain 16 letters, and that if a nirai it must have 17 letters, and that consonants will not be reckoned for this purpose. In Chintāmaṇi, certain stanzas are available which have four pentameters whose four feet of each of the lines are knit by veṇpā connexions and whose last syllable in the very last foot ends in ē. Thus we see that certain essentials of Kaṭṭaḷai-Kalitturai are satisfied here too. But the difference lies in the fact that the last foot in each line is not a viḷaṅkāy foot but a different one. Furthermore, if the first syllable of the line is a nēr, the line has 14 letters and if a nirai 15 letters, barring of course the consonants as in the matter of the Kaṭṭaḷai-Kalitturai. That these stanzas proceed on some such definite manner is enough to carve out a name for itself different from the ordinary Kalitturai, which may have any connexion, which may end in any letter

and which may have any number of equal or unequal letters, just as Kaṭṭaḷai-Kalitturai, though a variety of Kalitturai, has justified a separate name for itself, proceeding as it does on certain definite principles. If the form running in 16 to 17 letters is called Kaṭṭaḷai-Kalitturai, the other form can be called Kaṭṭaḷai-Kali-nilaitturai.[1] Now I shall cite illustrations for the peculiar form which I have discovered. Chintāmaṇi stanza 2137 is an illustration for a line beginning with a nēr syllable and having 14 letters, and stanza 1974 is an example for a line beginning with a nirai syllable and having 15 letters. They are given below :—

"Aṉātu Vēntaṉ Kālulntāṉ Eṉakkōyi Lellām
Tāṉātu Miṉṟi Mayaṅkit Taḍaṅkaṇpey Māri
Tēṉār Malarīrt Toḷukac Cilambiṟ Cilambum
Kāṉār Mayiliṉ Kaṇampōṟ Kaluḷvuṟṟa Taṉṟē". (2137).

[1] cf. Tilatappōli of Commentary of Vīrasōḻiyam §. 22.

"Tirumalka Vanṭa Tiruvē Eṉaccērntu Nāykaṉ
Cerumalku Vēlāyk Kiḍamā Lituveṉṟu Ceppa
Varimalki Vaṇḍuṇ Daṟaimā Malarkkaṇṇi Mainta
Nerimalku Cempo Nilamā Maṉoḍēri Nāṉē". (1974).

If these two verses alone were available in the whole book of Chintāmaṇi with veṇpā connexions in the first four feet, with ē terminations and with a definite number of letters, we should have had some reason to consider them as pure accidents. But there are certain other verses as well in this form. Stanzas 1, 8, 29, 1933, 1960, 1965, 2134 and 2135 are a few of them. These go to prove that these stanzas are not accidents but pure designs.

Now we may consider a statement made by Nachchiṉārkkiṉiyar that Chintāmaṇi followed the rules laid down in Tolkāppiyam and that in it are not to be sought pāviṉams or supplemental metres.[1] But as a

1. "Ittoḍarnĭlaĭc ceyyuḷaĭ ĭṉam eṉpa. 'Mūvāmudalā' eṉṉuṅ kavĭ mutalĭyaṉa tāḷampaṭṭa

matter of fact we find in it several āsiriyatturais, vañjitturais, vañjiviruttams. To mention a few, stanza 2514 is an āsiriyatturai, stanzas 565—580 are vañjitturais and stanzas 1186-1194 are vañjiviruttams.[1] There are abundant instances of Kaliviruttam, Kalitturai and āsiriyaviruttam of

ōsaĭyān vĭruttamāyum turaîyāyum kĭdattalĭn, ĭtanaĭ Vĭruttakkalĭtturaĭ enal Vēṇḍum; atu kūravē turaĭyum Vĭruttamum enap pakuttu ōtĭya ĭlakkaṇam Nĭrampātām ākalānum ĭnam enral poruttam ĭnru. Icceyyuṭkaḷĭn ōsaĭverrumaiyum mĭkkuṅ kuraĭntum Varuvanavum kalikkē ērralĭr koccaham enru adaṅkĭna". (Commentary of the very first Stanza of Chintāmaṇĭ.)

[1] (1) "Nĭraĭyōda nīrnĭnru nīḍavamē ceyyĭnum
Vāḷi nīla
Maraĭyō Varĭvaĭvarĭ neḍuṅkaṇok kilaĭyāl
Vāḷi nīlam
Kaṇṇovvā yēnum kaḷittu nakutĭnĭn
Vaṇṇamĭtuvo maduvunpār cērĭ cērĭ aĭyō
Vāḷĭ nīlam." (2514)

(2) "Verrîvēn maṇĭmudĭk
Korravan norumakaḷ
Arramĭl Perumpadaĭc
Curramō dĭyaṅkîṇāḷ." (565)

(3) "Nutĭkoṇḍana vempara nuṇṇĭlaĭvēl
Patĭkoṇḍu parantana pōnrulavāl
Vĭtĭkaṇṭava rallatu mīducelār
Vatĭkoṇṭator vevvaḷal vāycolĭnvēm".
(1186)

6 feet.[1] There are besides a few āsiriya viruttams of 7 feet and of 8 feet.[2] In the

[1] E.g. (1) "Nalĭvil kuṉṟoḍu kāḍuṟaĭ naṉporuṭ
Puliya nārmakaṭ kōḍalum pūmĭmēl
Valiyin mĭkkavar tammakaṭ kōḍalum
Nĭlaĭkoṉ maṉṉar vaḷakkeṉa nērpavē."
(1919—Kalivĭruttam)

(2) Maṭṭaviḷ kōtaĭ vāḷaṉa uṇkaṉ mayilaṉṉāḷ
Kaṭṭaḷa levvaṅ kaĭmmĭka nīkkĭk kaḷĭkūra
Viṭṭakal vāṟṟā vēṭkaiyĭ ṉōḍum poḷutĭppāl
Paṭṭataĭ yellām pallavar kēṭkap pakar-
kuṟṟēn. (360—Kalĭttuṟaĭ)

(3) Naṉantalaĭ vulagĭṉ mĭkka naṉṉutal
makaḷĭr taṅkaḷ
Maṉantaḷai parĭya nĭṉṟa matalaīmai
āḍu keṉṟē
Poṉaṅkoḍĭ yiṟaĭñcĭ nĭṉṟu pūmakaḷ pul-
ampĭ vaĭka
Aṉaṅkaṉuk kavalañ ceyyu maṉṉa ṉaṟṟā
yuraĭttāḷ." (367 et. seq.—6 ft. viruttams.)

[2] E.g. (1) "Mainūṟ ṟaṉaîya māvī ḷōdĭ vakuttun
tokuttum vĭrĭttuṅ
Kaînūṟ ṟĭrattĭṟ kalappa vārĭk kamaḷu
nāṉak kalavai
Aĭnnūṟ ṟĭṟattĭṉ nakĭlĭṉ ṉāvĭ yaḷaĭntu
kamaḷa vūṭṭĭ
Ennūṟ ṟĭṟamu muṉarvā ḷeḷĭlēṟ ṟĭmĭlĭṉ
ṉērpa muḍĭttāḷ"
(2437 et seq. 7 ft-vĭruttams)

(2) "Kātaṉĭnta tōḍorupāl mĭṉṉu vīsak
katĭrmĭṉṉuk kuḷaĭyorupāl tĭruvĭl vīsat
Tātaṉĭnta tāmaṅkaḷ orupāṟ cōrāt
tāmaraĭkkaṉ tāmĭraṅkap puruvam āḍa
Mātaṉĭnta nōkkiṉā ralkuṟ kāsu
maṉĭmaḷalaĭk kĭṉkĭṉĭyuñ cĭlampu mēṅkap
Pōtaṉĭnta tāruḍaĭyap porutu poṅkĭp

face of these stanzas how can we accept the statement of Nachchinārkkiniyar that there are no pāvinams in Chintāmaṇi? If what Nachchinārkkiniyar again says in the commentary on stanza 3143 is true, then 445 stanzas might have appeared from the pen of some interpolator. What exactly these stanzas are we do not know. Nor can we entirely believe in the words of Nachchinārkkiniyar that the author gave only 2700 stanzas, for his authority is itself open to grave doubt and discussion. Nachchinārkkiniyar himself says that stanza 3143 was not from the author but that it sprang from the author's master. This too may have been from an interpolator! Still there is nothing in the stanza directly to signify that the author gave only 2700 stanzas. The expression "27 precious gems" ("Tirumuttu irupattēḻ")[1] is taken by Nachchinārkkiniyar first to mean 270 stanzas and then to indicate 2700 stanzas. A curious procedure indeed! And what is

punarmulaikaḷ pōrkkaḷantāṅ kaṇḍa vanrē."
(3136 et seq. 8 ft. viruttams)

[1] St. 3143-l. 2.

more? The number of six feet āsiriya-viruttams alone is found to belie the statement of this commentator. There are about 1433 āsiriya-viruttams of 6 feet in this Kāvya, an inexorable fact which proves the mistake of the commentator. Even if there were interpolations, such interpolations might not have exceeded the number 445 according to him. It does not require a great mathematician to prove that in the world of material values 2700 stanzas taken from 3145 stanzas will leave only 445 stanzas. It we grant all pāviṉams were interpolations in Chintāmaṇi there should not be more than 445 stanzas in that form. But the number of pāviṉams in Chintāmaṇi is so overwhelming as to set at naught the statement of Nachchiṉārkkiṉiyar.

Then again he says that the stanzas of Chintāmaṇi are neither Kalitturais nor Viruttams but only Koccahams according to the definition of Tolkāppiyar.[1] Evidently, by Koccaham he means only

[1] His commentary on the first stanza of Chintāmaṇi.

Koccaha-Orubōhu and not Koccaha-Kali. We have already seen that Koccaha Orubōhu is only a variety of Ottālisai-Kali according to Tolkāppiyar.[1] But Tolkāppiyar has nowhere contemplated the occurrence of 8 feet in any verse, nor even in Kali. Against this, we find a few stanzas in Chintāmaṇi running up to 8 feet. Then how can they be called koccahams or koccaha- orubōhus? Until it is positively proved that there was real interpolation in the Kāvya in a later period and until it is shown which of the stanzas were such interpolations, we must hold that Chintāmaṇi is a work which contains several pāviṉāms or supplemental metres as mentioned above.

Now, turning to the Yāpparuṅkala-Kārigai we find that its author has given rules relating to the twelve supplemental metres and to the two sub-supplemental metres namely veṇchenturai and kuṟaḷtāḻisai, which are almost identical with the rules of Yāpparuṅkalam. Only the author

[1] S. 139 and 147 of Tolkāppiyam-Seyyuḷiyal.

of Kārigai does not talk of the upper limit of foot in the lines of āsiriya-viruttam whereas the author of Yāpparuṅkalam has clearly marked it at 10 feet.[1]

1 Though it is generally believed on the authority of the pāyirams (preface) of both the treatises that there was only one author by name Amitasākarar that gave Yāpparuṅkalam as well as Kārigai, the foundations of this belief are being shaken by certain marked differences in principles between the two treatises. Kārigai §. 42 talks of a greater number of toḍais than Yāpparuṅkalam §. 39. And Kārigai S. 43 is different from Yāpparuṅkalam §. 37.

" Varukkam neḍĭlịnəm vantāl etukaĭyum
mōṉaĭyümeṉ
Rorukkap peyarāṉ uraĭkkap paḍumuyĭr
āsĭḍaĭyiṭ
Tĭrukku morucār ĭraṇṭaḍĭ mūṉṟā
meḻuttumoṉṟĭ
Nĭrakkum etukaĭeṉ ṟāluñ cĭṟappĭla
nērĭḻaĭyē." (§. 43)
" Varukkam Neḍĭlịṉam varaĭyār āṇḍē."
(§. 37)

Above all, the limits prescribed for tāḻisai and taravu in kārigai go against the letter and spirit of Yāpparuṅkalam §. 82:—

" Curuṅkĭṟṟu mūṉṟaḍi yēṉaĭt taravu ĭru
mūṉṟaḍiyē
Taraṅkukkum vaṇṇagak kuntara vāvatu
tāḻisaippā
Curuṅkĭṟ ṟiraṇṭaḍi ōkkam iraṭṭi
curumpimĭrun

Thus we see that pāviṉams, which did not exist in the days of Tolkāppiyar, made their first appearance in Chilappadikāram whose few forms are traceable to certain integral parts of kali verse occurring in Kalittogai, that they were largely employed by several poets beginning from the age of Ñāṉāsambandar and that Kākkaipāḍiṉiyār, Avinayaṉār, and the authors of Yāpparuṅkalam and Kārigai have given rules relating to them.

Taraṅkak kuḻalāy curuṅkun taraviṉiṟ
                    ṟāḻisaĭyē." (§. 44 kārigai)
"Taravoṉṟu tāḻisai mūṉṟuñ camaṉāyt
Taravĭṟ curuṅkĭt taṉinilait tākic
Curĭtahañ coṉṉa ĭraṇṭinuḷ oṉṟāy
Nĭkaḻvatu nērĭsai ottā ḻĭsaĭkkali."
                    (Yāpparuṅkalam)

AUGURY IN VERSE.

To-day much is made of the Augury or Poruttam of verse by certain old-fashioned people in Tamilnādu. Still it will be found on a careful and close scrutiny that looking for augury in verse was a later innovation in Tamil literature than it is ordinarily supposed to be. The treatises that deal with this subject are generally called pāṭṭiyal. Veṇpāppāṭṭiyal, Ilakkaṇa Viḷakkappāṭṭiyal, Navanītappāṭṭiyal, Chidambarappāṭṭiyal are some such treatises. None of these, however, is more ancient than the eleventh century A. D. But Paṉṉirupāṭṭiyal is supposed to have arisen in a far earlier age. This book falls into three sections, namely, eḻuttiyal, colliyal and iṉaviyal. In the first section there are nine subdivisions, in the second there are three subdivisions and in the third there are two main divisions and fifty-nine subdivisions. It is impossible therefore to attribute the origin of the name Paṉṉirupāṭṭiyal to the main divisions or subdivisions in the book.

Nor is it possible to connect the name of the book with the number of verse-kinds treated in the book, for they are well-nigh four times twelve. It is possible that the name of the book was derived from the supposed authors amounting to twelve in number. But as a matter of fact there are found more names than twelve as the authors' of different rules. The following is a list of them :—(1) Poikaiyār (2) Paraṇar (3) Indirakāḷiyār (4) Avinayaṉār (5) Akattiyar (6) Kallāḍaṉār (7) Kapilar (8) Chēntampūtaṉār (9) Kōvūrkiḻār (10) Māpūtaṉār (11) Cīttalaiyār (12) Palkāyaṉār (13) Peruṅkuṉṟūrkkiḻār. Doubt therefore arises as to whether all the persons mentioned above were the real authors of particular rules noted against their names in the book. There are altogether 358 rules in the book and many of these are redundant and tautological. It cannot therefore be suggested that a certain author wrote the whole book and gave it in the name of several, unless it is at the same time accepted that whoever that author was he wilfully gave overlapping rules. The work at any rate appears to be apocryphal and

I have sufficient reasons to believe that some authorling or authorlings gave the whole or the major part of the book. I shall first try to prove this point. Poikaiyār, Paraṇar, Kapilar and Kōvūrkiḻār, the supposed authors of certain rules in this book, are found by a scrutiny of their verses in Puṟanāṉūṟu to have offended those very rules. For instance, Poikaiyār is supposed to have given a rule [1] wherein the gender of vowels is said to be masculine, that of vowel-consonants to be feminine and that of consonants proper to be neuter. If it is true that the Sangam poet Poikaiyār was also the author of this rule, he should have observed that in his own writings. When he had to compose verses in honour of a man—Chēramāṉ Kōkkōtaimārpaṉ—he ought to have employed, according to this basis, a vowel as the initial letter in the first foot. On the contrary, he is found to have employed a vowel-consonant—a

[1] " Uyirī rāṟum āṇeṉa moḻipa
Uyirmey yellām peṇṇeṉa moḻipa
Uḍampeḻut tellām napuñcaka mākum."
(Paṉṉirupāṭṭiyal §. 53)

feminine letter—in two verses sung in his honour as contained in Puṟanāṉūṟu.[1] The opening lines of these verses run as follows:—

1. Kōtai mārpiṟ kōtai yāṉum
2. Nāḍaṉ eṅkō ūraṉ eṅkō.

Similarly, Paraṇar, who is supposed to have banned the use of arsis or aḷapedai[2] in the initial foot of an opening line in any verse sung in honour of a human being, is found to have made a breach himself. If it is true that arsis in that connection would portend evil, would he have employed it in a verse[3] in Puṟanāṉūṟu as follows:—Tēem koṇḍa?

Kapilar, another supposed author of Paṉṉirupāṭṭiyal, is reported to have given a rule to the effect that only tri-syllabic foot would be auspicious as the first foot

[1] Puṟam. Verses 48 and 49.

[2] "ĀŌ Yarala mutaliya aḷapeḍai
Āytamaiṅ kuṟukka muḷappaḍa vellām
Viḍameṉa moḻipa meyyuṇarn tōrē."
(Pannīrupāṭṭīyal §. 39)

[3] Puṟam. 352.

in the first line.[1] But even one who runs may perceive by a glance at his verses compiled in Puranāṉūṟu that he is a great offender in this respect, if it is true that he gave the rule in the Pāṭṭiyal. Puranāṉūṟu verses 8, 53, 107, 108, 143, 202 and 347 will bear out this statement :—

(1) "Vaiyaṅ kāvalar"
(2) "Mutirvār ippi"
(3) "Pāri pār"
(4) "Kuṟatti māṭṭiya"
(5) "Malaivāṉ Koḷkeṉa"
(6) "Veṭchik kāṉattu"
(7) "Uṇpōṉ ṟānaṟum."

Kōvūrkiḻār is supposed to have said in the Pāṭṭiyal[2] that a disyllabic foot ending in the "mā" formula (such as puḷimā or

[1] Paṉṉirupāṭṭiyal S. 101 :
"Kaṇamē mūvasaik kūṭṭam ākum."

[2] "Ōrasaic cīrum nālasaic cīrum
Īrasaic cīruḷ nēriṟu cīrum
Maṅkalam puṇariṉum maṅkutal ceyyum."
(§. 131)

tēmā) is tabooed in the initial foot of the initial line of a verse in honour of men or women. Yet, in Puṟanāṉūṟu verses 42 and 70 he is found to have violated the rule.[1] In rule 131 of Paṉṉirupāṭṭiyal he is shown as having said "Maṅgalam puṇariṉum maṅkutal ceyyum". The idea is that the foot in question is to be eschewed even although it might possess an auspicious word. Against this very idea, verse No. 308 of Puṟanāṉūṟu given by Kōvūrkiḻār is found to proceed. Though the verse commences with an auspicious word meaning "gold" as "Poṉvārn taṉṉa", the first foot is a disyllabic one with a "mā" ending foreboding evil, according to the Pāṭṭiyal. If it is true that Kōvūrkiḻār gave that rule in the Pāṭṭiyal, did he give it only for the observance of others reserving to himself the right to violate it?

Such considerations as these point to one conclusion, namely, that the genuine

[1] (1) "Āṉā īkai"
(2) "Tēen tīntoḍai."

author or authors of the work should be sought in persons other than those with such names in the ancient period of Tamil literature. Then it stands to reason to hold that the theories contained in Paṉṉirupāṭṭiyal are a later advent and that the book is not as old as it is represented to be. Assuming therefore that it arose long after the third Academy period, we would not be wrong if we placed it somewhere between the 7th and the 10th centuries A.D. That is the time when greater and greater import of foreign ideas into the Tamil language and literature took place. We shall now see in what respects this book betrays such a foreign influence.

To start with, the book represents Brahma as having created the vowels and 9 Dēvars as having created the consonants. What is worse is that the 12 vowels, and k, ñ, c, ṅ, ṭ and ṇ are represented as belonging to the Brahmin caste, that t, n, p, m, y and r are represented as belonging to the king's caste, that l, v, ṟ and ṉ are represented as belonging to the merchant caste and that ḻ and ḷ are represented as belonging to

the Sudra caste. [1] That out of all relation with the existing facts in Tamil land and literature the resolution of things into caste was made is evident from certain other rules in the same book which has attributed the Brahmin caste to veṇpā, the king's caste to Agaval, the merchant's caste to Kalippā

" Nalluyirp pakuti nāṉmukaṉ
padaittaṉaṉ." (§. 3)
Kaṇṇutal tirumal katirvēl murugaṉ
Viṇṇavar talaivaṉ veṅkatir veṇmati
Nithikkōṉ kūṟṟuvaṉ neḍunīr varuṇaṉ
Eṇṇuṅ kaḍavuḷar iraṉ ṭāka
Maṉṉiya oṟṟu vakaivēṟu padaittaṉar." (§. 4)
" Oṉpatu tēvarum Uḍampu padaittaṉar." (§. 5)
" Naṟumalart tisaimukaṉ īsaṉ nāraṇaṉ
Aṟumukaṉ paḍaittaṉa antaṇar cāti." (§. 6)
" Indiraṉ veṅkatir candiraṉ paḍaittaṉa
Tuṉṉaruñ ciṟappiṉ maṉṉavar cāti." (§. 8)
" Tirumiku nithikkōṉ varuṇaṉ padaittaṉa
Vaṇimiku ciṟappiṉ vaṇikar cāti." (§. 10)
" Kūṟṟuvaṉ paḍaittaṉa kūṟṟaṉa iraṇḍum
Ettiya marapiṟ cūttirar cāti." (§. 12)
" Makkaṭ cāti nāṅkiṟkum vakutta
Tattam cāti eḻuttē avaravarkku
Vaittumuṉ eḍuppiṉ atumāṉ puḍaittē
Mayaṅkiṉum varaiyār payaṉpaḍa variṉē."
(§. 18)

and the Veḷḷāḷa caste to Vañjippā.[1] It has been enjoined in yet another rule[2] that for the respective castes the respective verses should be given. This rule is not found to be in consonance with the practice of the times. If it is true in the Tamil land that a veṉpā was restricted for usage only in respect of persons of the Brahmin community, Kaḷavaḻi Nāṟpatu, a work of forty veṉpās should have been sung in honour of a Brahmin. On the contrary we find that this ancient poem was given in honour of a king by name Kōcceṅgaṇāṉ. If it is true similarly that the vañji verse was reserved for usage in respect of persons of the supposed Sudra community, certain verses contained in the compilation Puṟanāṉūṟu, which I have shown in another place as

[1] " Antaṉar cāti ākiya veḷḷaĭ "
" Kāvalar cāti ākiya agaval "
"Neḍunilaik kaliyē vaṇikar cāti "
Eñcia vēḷāṉ cāti vañji."
" Nālvakaip pāvĭṟku mēlōr vakutta
Iṉaṅkaḷum peṟumeṉa niṉaintaṉar koḷalē"
(§. 161–165)

[2] "Antac cātik kantap pāvē
Tantaṉar pulavar tavirntaṉar varaiyār."
(§. 168)

vañji verses[1] should have been sung only in honour of a Sudra! But we find that these verses[2] were given in honour of a Chōḻa king, a Chēra king and a Pāṇḍya king. These points therefore militate against the view of attributing castes to verses. That the introduction of the idea of caste in this manner is highly artificial and unnatural is further evident from the rule, which by giving enormous scope for exceptions is no rule at all. The rule in question[3] lays down that for the four castes the four respective sets of letters would be employed as the initial letter but at the same time that other sets of letters would not be rejected if used.

Another important point which shows a marked foreign influence is that which relates to the classification of letters into genders. According to rule 45 the short vowels are taken to be belonging to the

[1] Vide pages 55 to 57 supra.

[2] Puṟanāṉūṟu verses 4, 11, 239.

[3] "Nālvakai varuṇat tōrkkum nālvakai
Iyampu meḻuttai iyampuvar mutaṉmoḻi
Maṟṟavai mayaṅkiṉum āṇḍē." (S. 17)

masculine gender, the long vowels to the femine gender and the consonants as also the Āytam to the neuter gender. All this is out of relation with the category of gender in the Tamil language.[1] That this too is unnatural and artificial will be understood by a reference to another rule[2] which gives a different kind of classification. The latter rule tells us that all vowels are masculine, all vowel-consonants are feminine and all consonants are neuter. Whereas according to the classification in the Tamil language there are two classes of nouns uyartiṇai and ahriṇai and five subdivisions such as āṇpāl, peṇpāl, palarpāl, oṉṟaṉpāl and palaviṉpāl, in Sanskrit there are the masculine, the feminine and the neuter genders. The mind that was so unreasonably imaginative as to make daṇḍa (meaning stick) masculine, silā (meaning stone) feminine, karā (meaning hand) masculine

[1] Vide Tolkāppiyam—Col. S. 2, 3, 5 to 10.

[2] Rule 53:—

"Uyirī rāṟum āṇeṉa moḻipa
Uyirmey éllām peṇṇeṉa moḻipa
Uḍampeḻut tellām napūñcaham ākum."
(S. 53)

and gaḷatra (meaning a wife) neuter probably was able to regard the vowels as masculine and the consonants as neuter. This idea therefore is entirely foreign and quite against the genius of the Tamil language. Still it found a place in the rules contained in Paṉṉirupāṭṭiyal. Tolkāppiyar, the ancient grammarian, has not countenanced the classification of letters in this manner, for he was faithful to the language whose grammar he was giving. The foreign idea apparently crept into Tamil literature of the age between the 7th century and the 10th century A.D., through the Jain or Buddistic channel.

Whereas Tolkāppiyar did not speak of Augury in verse, Paṉṉirupāṭṭiyal speaks of this in great detail. About 12 elements are contemplated as contributing to good augury in verse. They are varuṇam or caste, gathi or species, uṇḍi or meat, pāl or gender, tāṉam or position, kaṉṉal or time-measure, puḷ or bird, nāḷ or day, gaṇam or foot, maṅgalam or auspiciousness, peyar or name and pā or verse. Out of these 12, about position, time-measure, name etc., it is impossible to speak with certainty in respect

of verses of the third Sangam period because it is possible for anyone to argue that what is regarded as iyaṟpeyar is not the real name of that person. In this connection one needs to remind oneself of what has been said of Kōccēramāṉ yāṉaikkaṭchēy māntarañ cēralirumpoṟai by Parimēlaḻakar in his commentary of Kuṟaḷ stanza 355. Since an application of the above-mentioned things will not yield stable and satisfactory results, a consideration of them is not taken up in this thesis. By applying the injunctions in Paṉṉirupāṭṭiyal relating to caste, species, meat, gender, foot and auspiciousness to the several poems contained in the available Padiṟṟuppattu, and to Pattuppāṭṭu I have found that these rules have no bearing on realities. I propose however to examine in this thesis only three salient aspects, namely, meat, gender and foot.

The word meat occurring in "what is one man's meat is another's poison" carries with it the idea of food in general. It is in this sense that I use 'meat' for the Tamil word uṇḍi. According to the definitions in Paṉṉirupāṭṭiyal under the caption "meat,"

yā is a poisonous letter which ought not to commence a poem in honour of human or celestial beings.[1] But Padiṟṟuppattu poem 15 on Imayavaramban̲ Neḍuñcēralāthan̲ is found to have begun with this supposed poisonous letter as in the commencing word 'yāṇḍu.' This initial foot violates also the requirement under S. 127 and 128 according to which a disyllabic foot with a 'mā' ending is banned at the top. According to the rules 36 and 39 of Pan̲n̲irupāṭṭiyal no word with an arsis can begin an auspicious verse. But Padiṟṟuppattu poem 26 on Palyān̲aiccelkeḻukuṭṭuvan̲ given by a famous poet Pālaikkautaman̲ār is found to

[1] (1) " Ā Ō iraṇḍum yarala mūn̲ṟun
Tāviliv viruvakaik kūṭṭat tiyaintavum
Aḷavum āytamum aivakaik kuṟukkamum
Uḷamali pulavar uraittan̲ar nañcen̲ṟu
Avaiyoru peyarmaruṅ kanaiya niṟpin̲
Navaiyuṟu tuñcalum naḍukkamuñ
ceyyum." (S. 36)

(2) " Man̲n̲uvar tēvar makkaḷ ceyyuḷuḷ
Man̲n̲ār vilaṅkoḍu narakar gatiyē." (§. 28)

(3) " Vilaṅkum narakum vilaṅkin̲a en̲pa." (§. 29)

(4) " Narakum vilaṅkum varaivar īṇḍē
Tēvarum makkaḷum mēvin̲a pāṭṭē." (§. 30)

begin in this manner :—Tēer paranta. Another poem (34)[1] similarly commences with a foot possessing an arsis :–Orūupa. Poem 33 by such a great master-poet as Kapilar commences in the same manner :—Palāam. "Arāa yāṉar" is the way in which the first two feet have occurred in poem 71 of Padirṟuppattu. This was sung in honour of Peruñcēralirumpoṟai by Arisil-kiḻār. The very same feet are found to occur also as the first feet in Porunarāṟṟuppaḍai, whose author was Muḍattāmakkaṇṇiyār. If it is true that arsis in the initial foot was recognised as portending evil in the third Sangam age, these two poets would not have certainly commenced in this manner in open defiance of the rule. Since they have commenced in this manner, since their poems were meant to be eulogies respectively of a Chēra and a Chōḷa king, since they only wished well of these kings, and since the former of them obtained for poems such as these nine lakhs of gold coins and other gifts, it is utterly impossible to maintain

[1] On Kaḷaṅkāykkaṇṇi Nārmuḍic cēral.

that "uṇḍipporuttam" or augury in respect of meat was in vogue in the days of the third Sangam or in times prior to that. Other poems there are which seem to offend the canons contained in Paṉṉirupāṭṭiyal in respect of meat. According to Pāṭṭiyal rules Nos. 35 and 39 ā and ō are poisonous letters which ought not to occur in the first foot of a verse sung in anybody's honour. "Āṉṟōḷ kaṇava, ōḍappūṭkai and āḍuka viṟaliyar [1] is the way in which Kākkaipāḍiṉi began her verses in laud of a Chēra king who gave her for such poems as these one lakh of gold coins and gold-bars for ornaments. Furthermore Māṅkuḍimarutaṉār, the author of Maduraik-kāñji in Pattuppāṭṭu began his poem on a very famous Pāṇḍya king in this manner:—ōṅkutirai viyaṉparappi. It is unreasonable to maintain after a scrutiny of these famous poems that certain letters were regarded by Tamil poets of yore as poisonous letters.

The opening lines of verses just cited are by themselves enough to prove that

[1] Padiṟṟuppattu verses 55, 57, 58.

Pārporuttam or augury of gender was not observed in ancient compositions in Tamil. According to rule 48 of Paṉṉirupāṭṭiyal ā and ō are feminine letters and are therefore apt as initial letters only in respect of poems on women. But the four poems of which we spoke in the last paragraph are only on men. Thus we find that what is stated in the pāṭṭiyal goes against the practice of Tamiḻakam.

As regards 'Gaṇam' or foot the requirement according to the Pāṭṭiyal is that the initial foot of a laudatory verse must be either trisyllabic or disyllabic with a 'viḷa' ending.[1] Many poems in Padiṟṟupattu taken at random go against this rule. Poems 15, 18, 20, 22, 35, 36, 43, 47, 48, 49, 55, 57, 59, 61, 63, 73, 74, 84, 87, 89 of Padiṟṟupattu run in contravention of this. Paṉṉirupāṭṭiyal rule 131 even goes to the length of saying that despite the initial word being an auspicious one such as ulagam or poṉ or its syononym a disyllabic foot with a 'mā' ending would forebode

[1] Vide rules 127 et seq.

evil. Yet against this very positive rule we find verse 38 of Padiṟṟupattu beginning as *ulagat* tōrē" and verse 81 beginning as "*ulagam* purakkum." Again, Padiṟṟupattu verse 45, by Paraṇar, commences as follows: *Polampūn* tumbai. We have already seen how Kōvūrkiḻār, the supposed author of this rule in Paṉṉirupāṭṭiyal has himself given a verse in Puṟanāṉūṟu (No. 308) against this very rule. All these considerations ought therefore to make it acceptable that several foreign ideas were imported as prosodial theories into the Tamil language, where before such artificialities did not exist. To put it briefly, we might say that Paṉṉirupāṭṭiyal does not represent any improvement upon the older prosodies but it has done great violence to the genius of the Tamil language. Thus it is evident that looking for augury in verse was not a practice of the ancient Tamilians.

CONCLUSION

As a result of the research represented in the foregoing pages it has been arrived at that before and at the time of Tolkāppiyar there was no such form as "Nilaimaṇḍila āsiriyam." It has also been shown that Puṟanāṉūṟu contains, as against the common belief, some verses in vañji metre. It has also been pointed out in this thesis that Nērisai veṇpā did not exist before, and at, the time of Tolkāppiyar.

As a result of my research I have shown that the Koccaha-kali of later times and Koccaha-orubōhu of Tolkāppiyar are identical, that Koccaha-kali of Tolkāppiyar is not the same as the Koccaha-kali of the author of Yāpparuṅkalam and that the latter missed the full significance of the rules in Tolkāppiyam relating to Koccaha-kali. I have shown also how Nachchiṉārkiṉiyar and Pērāsiriyar have erred in giving examples for Koccaha-kalippā and how they might have given better examples. I

have shown also how Pērāsiriyar and Nachchiṉārkiṉiyar erred by means of regarding veṇkali and kaliveṇpā to be different and how the illustrations cited by them for veṇkali should be regarded as suitable examples of Koccaha-kali. I have proved beyond doubt that the statement of Nachchiṉārkiṉiyar that there are not pāviṉams or supplemental metres in Cīvaka-Chintāmaṇi is wholly incorrect and that there are āsiriya-tuṟais, vañji-tuṟais, kalittuṟais and vañji-viruttams in that book. The number of āsiriya-viruttams alone which amount to no less than 1000 belies the statement of Nachchiṉārkiṉiyar.

I have shown, after an elaborate and careful analysis and comparison of verses in Kalittogai and Cilappadikāram, how pāviṉams or supplemental metres had their remote origins in the native soil, namely, the integral parts of kali verse. I have shown also that pāviṉams are as old at least as the age of Cilappadikāram by citing several verses therefrom as suitable illustrations for pāviṉams. This sets at naught the theory that pāviṉams or supplemental

metres made their appearance between the 7th and 11th centuries A.D. [1]

I have discovered, as a consequence of my examination of the verses in Cīvaka-Chintāmaṇi, a peculiar pentameter which might be called Kattaḷai-kalinilaitturai, which is different from the Kattaḷai-kalitturai and kalinilaitturai known before. I have proved that looking for augury in verse was positively a later advent, after showing elaborately and conclusively the apocryphal nature of Paṉṉirupāṭṭiyal which has no bearing on the facts in ancient Tamil language and literature.

[1] The theory of Mr. K. Srinivasa Pillai in Tamil Varalāru p. 29.

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